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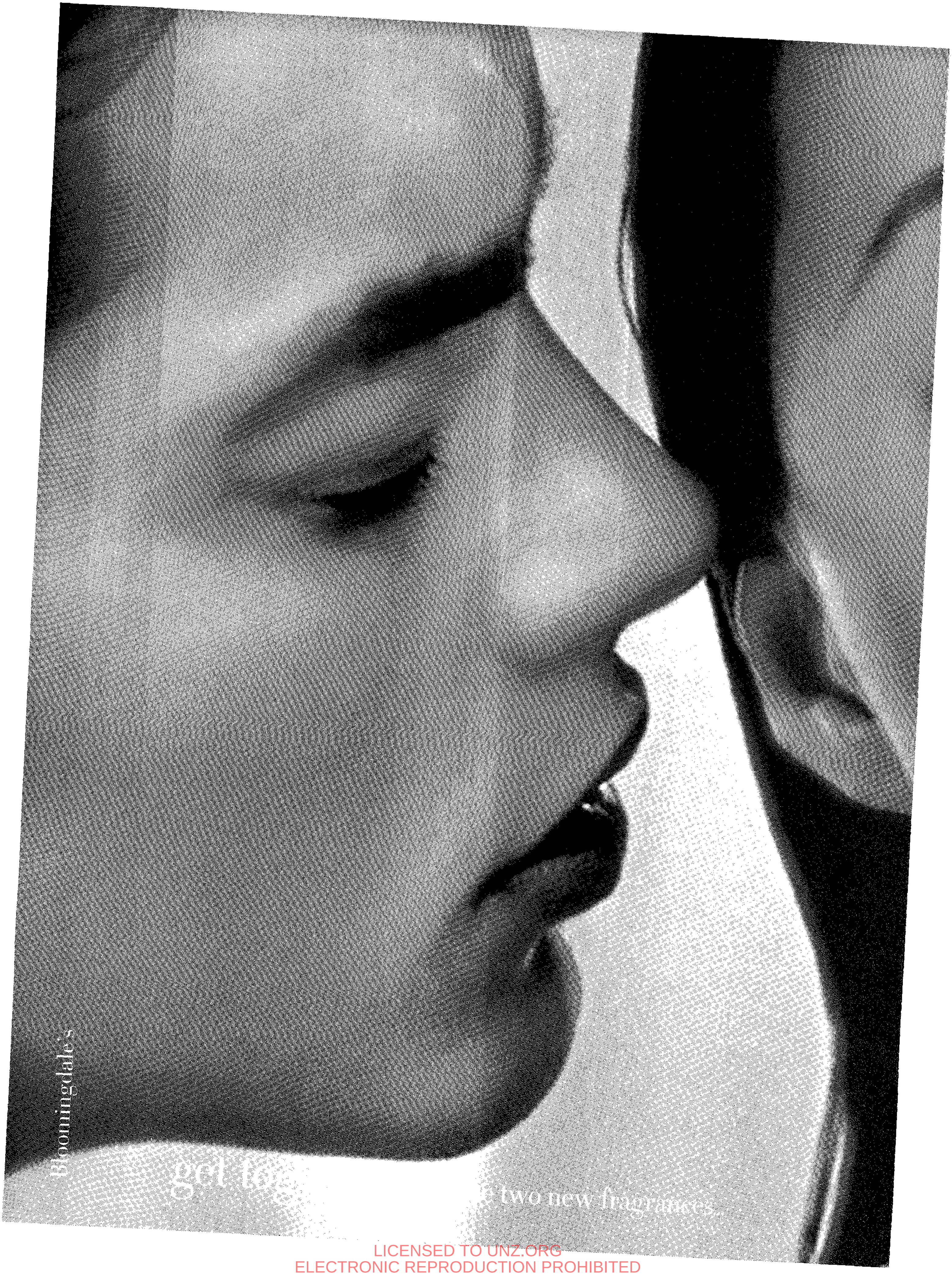
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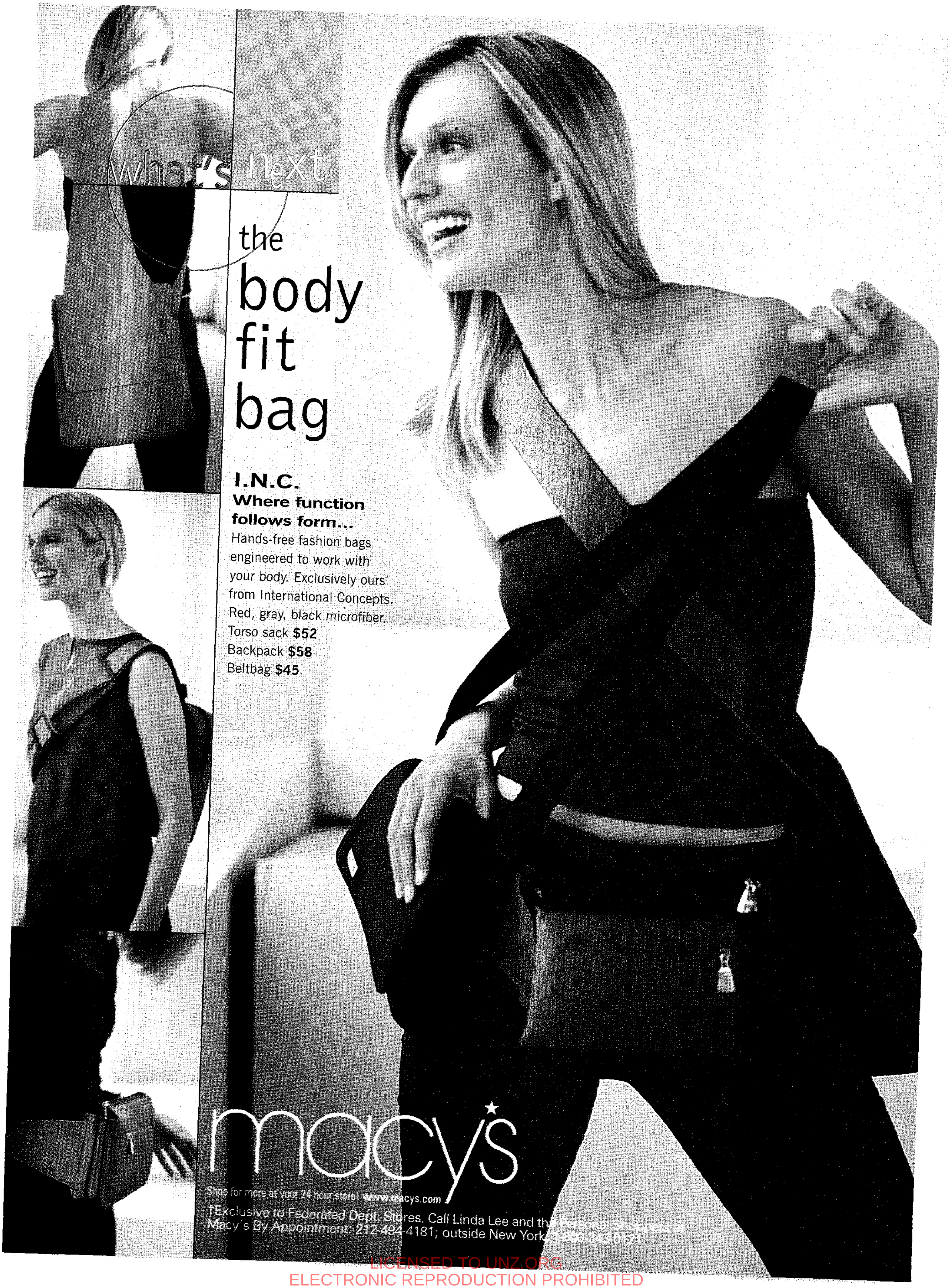

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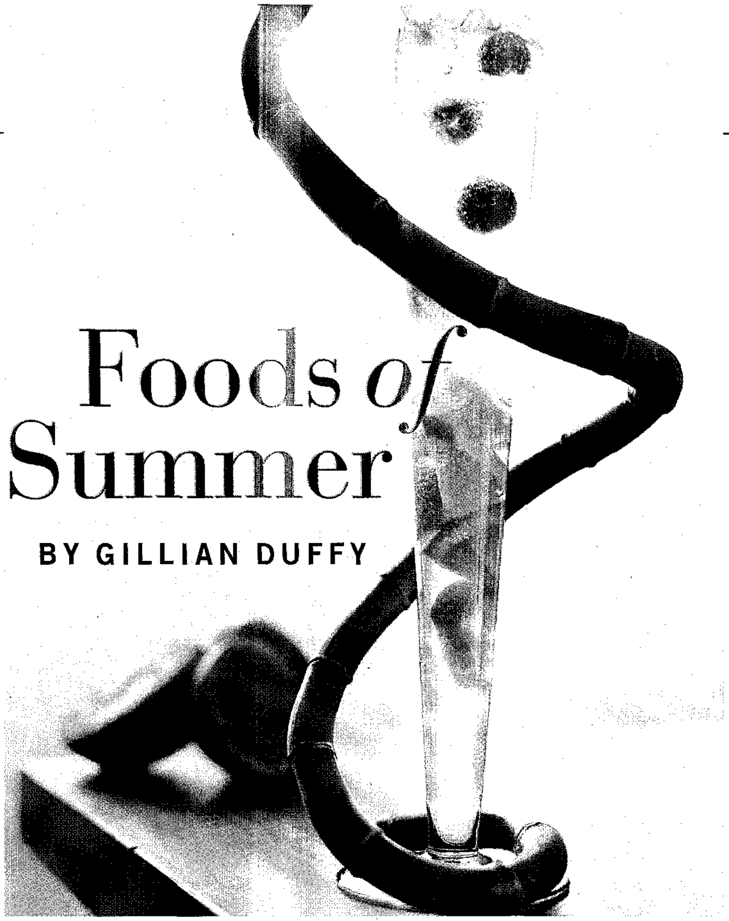

Foods of Summer

BY GILLIAN DUFFY

30 Southern Comforters

This summer's drinks aren't shrinking chardonnays. Sultry South American contenders include the tangy Latinopolitan, the classic mojito, and the frothy pisco sour. But don't count the American South out: Kentucky juleps get a powerful fruit kick to join the gavotte.

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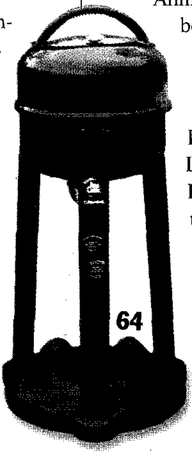

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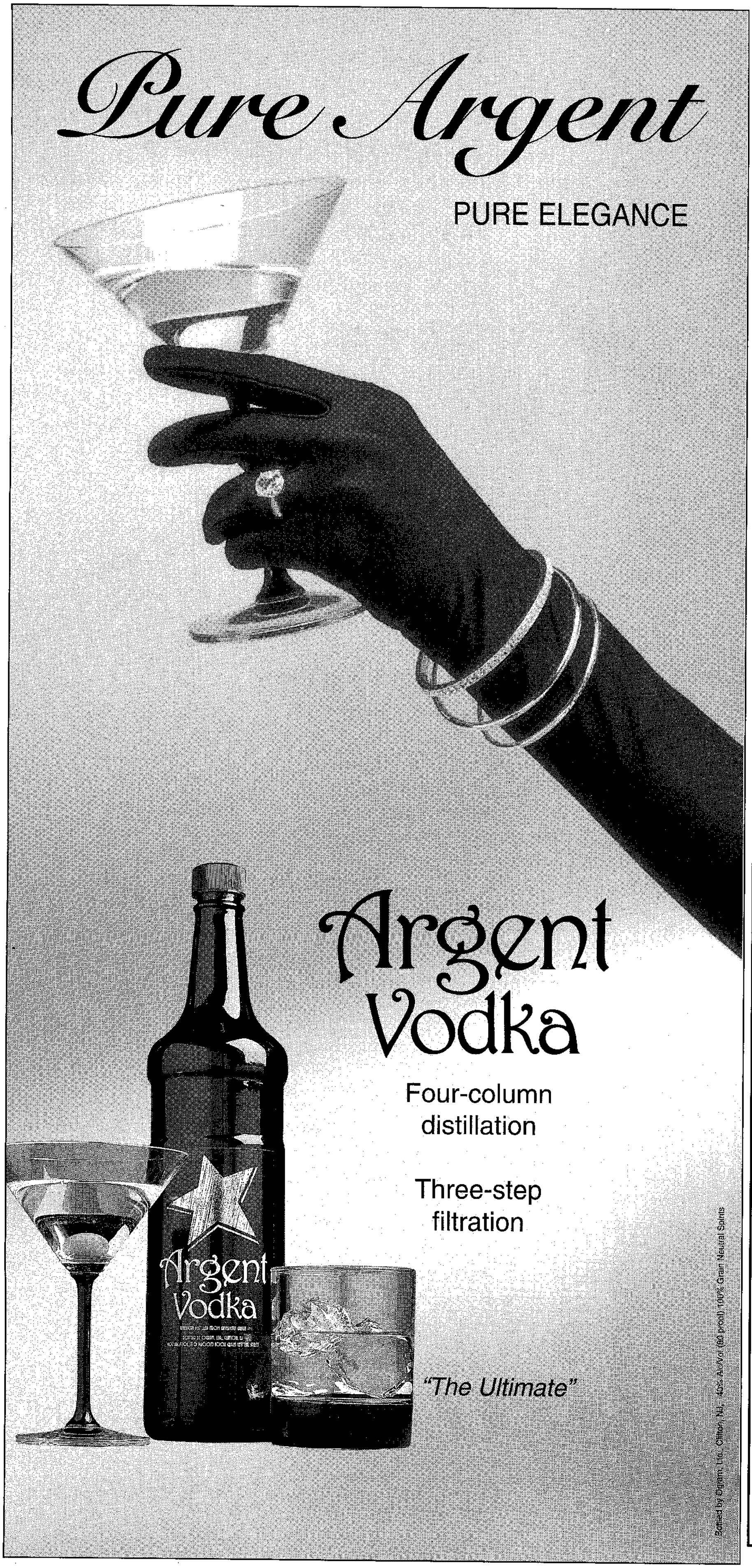

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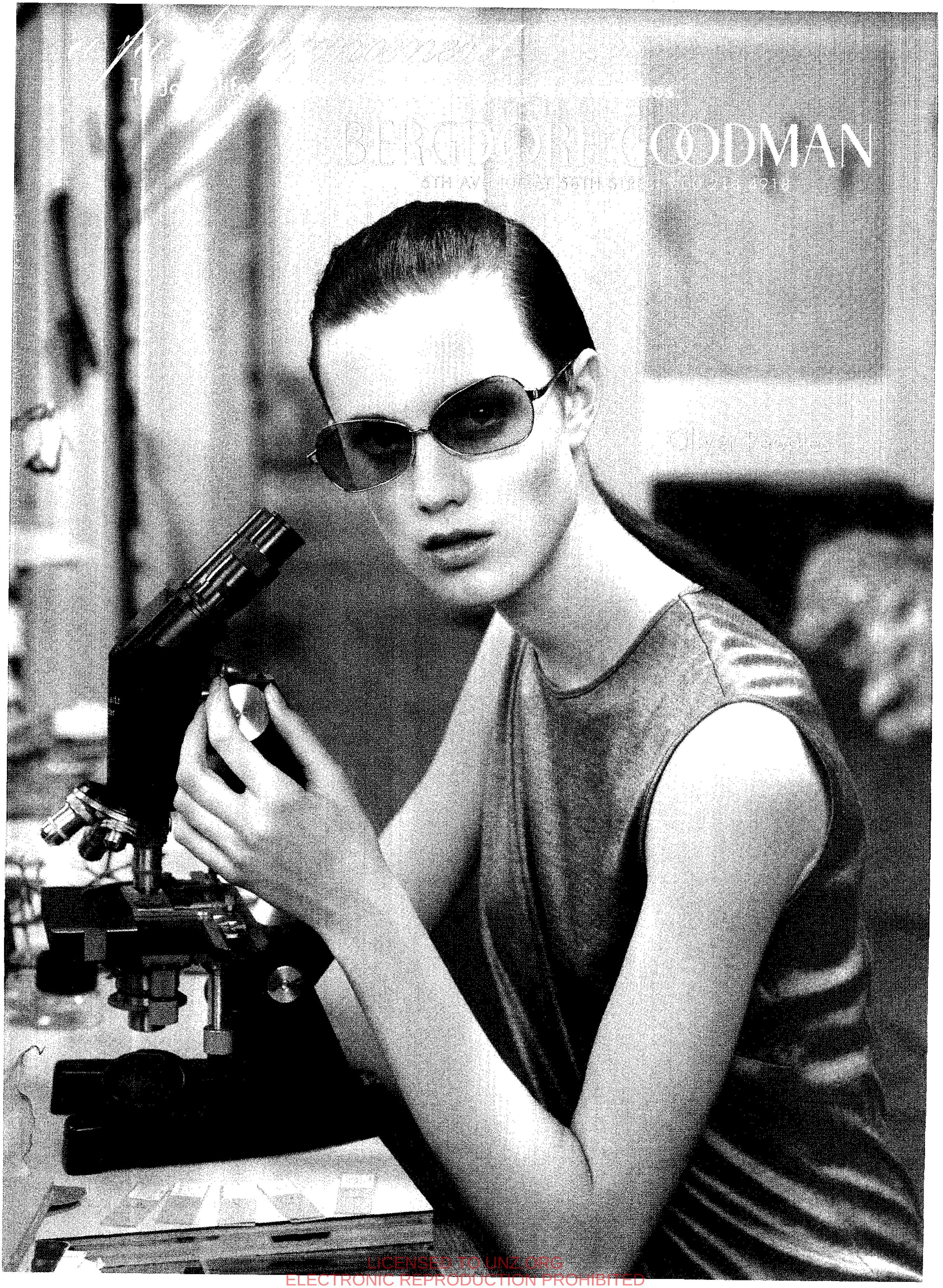
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Living Single

The roads not taken by Helen Fielding's fabulous heroine and her new-minted acolytes; an uncivil war over Frank Wildhorn's latest Broadway extravagance.

A NEW AND MEANINGFUL WAVE OF INSIGHTFUL literary lionesses "who struggle with loneliness and success with the help of a caustic sense of humor" ["Success and the Single Girl," by Sarah Bernard, April 26]? Oh, please. Sounds like just another bunch of kvetching NYU and Columbia yentas jealous of their engaged and married friends to me.

Jason Paskowitz
FORT LEE, N.J.

IN THE SEVENTIES, I WAS ONE OF THOSE women described by Marisa Bowe as "stuck in the suburbs, carting your kids around to their lessons while your husband's gone all day and people make you feel like you're a moron." Many of us had talent and skills and dreams that we put on hold. Today, we can all take pride in our grown children, who are out in the world making their mark as responsible adults. We endured tragedy, divorce, and major disappointments. But we kept the bonds with friends and family, overcame the challenges with optimism. We've reached our fifties with a sense of accomplishment and can be content with our choices. What will these glamorous girls have to compare with that?

Josie Zeman
JERSEY CITY, N.J.

AFTER READING CANDACE BUSHNELL'S *SEX and the City,* I found myself wondering if there were really people as shallow and vapid as her characters. People whose priorities are expensive shoes, a good table, and a rich spouse. After reading Amy Sohn's column in one of New York's alternative weekly newspapers, I found myself wondering if there were really people as childish and self-absorbed as the characters she writes about (including herself). As if to emphasize the interchangeability of some of these would-be Bridgets, Sohn's heroine in *Run Catch Kiss* has the same last name as Claudia Steiner, heroine of Kate Christensen's *In the Drink.* Sadly, the answer to both of the above questions seems to be *yes.* If Bushnell and Sohn are among the lit world's new "It" girls, you can keep "It."

Norman Charles
MANHATTAN

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SARAH BERNARD TRACES THE SINGLE-GIRL literary genre back to *Bridget Jones's Diary,* but she neglects to mention the spinster godmother of them all, Gail Parent's brilliant 1972 novel *Sheila Levine Is Dead and Living in New York.* A book-length suicide note from a 35-year-old Manhattan woman despondent over life and love, it's bitterly funny. People who love to read pass tattered copies from friend to friend. If ever a book was unjustly out of print, it's *Sheila Levine.*

Xander Mellish
MANHATTAN

Life Savers

CHRIS SMITH'S APRIL 26 ARTICLE "DOCTOR No" suggests that New York doctors are unwilling to volunteer overseas ["Gotham"]. In his interview with Doctors Without Borders executive director Joelle Tanguy, she did make the point that volunteering overseas is more difficult for American than European doctors—because of financial constraints and differences in the way the U.S. medical system is organized. However, we may have failed to convey that the Kosovo crisis has yeilded a much greater volume of applications from medical personnel—many from New York—than our office has ever received. Overall, about a tenth of our applicants have come from New York, and a tenth of our returned volunteers are living in the city. We are grateful for the incredible diversity of expertise that exists in our community and know that New York doctors have made an enormous contribution to our work worldwide.

Barbara Kancelbaum
Communications Director, DWB
MANHATTAN

I RECENTLY CONTACTED THREE RELIEF ORganizations to offer my voluntary services as a surgeon: the American Red Cross—no response to date; a local relief organization, who said they would consider my curriculum vitae; and Doctors Without Borders. The response received from DWB explained that more than 300 requests by physicians offering assistance had been received that week alone! Furthermore, they were only accepting physicians to work in the Balkans who had had *prior* refugee experience. As Smith correctly reported, a minimum of a six-month commitment is required. I would suggest that DWB's standards for voluntary service are a bit lofty.

Michael B. Silberberg, M.D.
BEVERLY HILLS, CALIF.

The Civil War, Part 2

AT WHAT POINT DID THEATER REVIEWING come to include insulting the theatergoing public ["Theater: Crass Appeal," by John Simon, May 3]? I resent the insinuation that as a theater fan, I am so "undereducated" that I can be "drilled" or "bullied" by Frank Wildhorn's "commercial savvy" into seeing his shows. I don't recall anyone forcing me into the theater to see *The Civil War,* nor do I recall that happening when I purchased the CD. Are Mr. Simon's comments also to imply that by seeing *Les Misérables, Miss Saigon, The Lion King,* or any of the countless other shows I have seen this year, I was acting merely as a robot, programmed to hand over my money? I'd like to think it was my love and appreciation for theater.

Jessica Arnold
BRIDGEWATER, N.J.

IN HIS MAY 3 REVIEW OF *THE CIVIL WAR,* John Simon criticized only half the play. He neglected to mention the terrible history—even worse than the terrible music. The preview I saw gave no clear idea of the purpose of the war. The events depicted were totally confused, at least for old-fashioned, linear me. First, we have some Union soldiers dying, then a slave auction. The musical left the impression that the Union troops didn't have anything to do with winning the war, since they were drunks and wastrels. When a battle was finally fought, no one was left standing, Confederate or Union. I can't even write a coherent comment about this most incoherent production.

Patricia S. Smith
BROOKLYN

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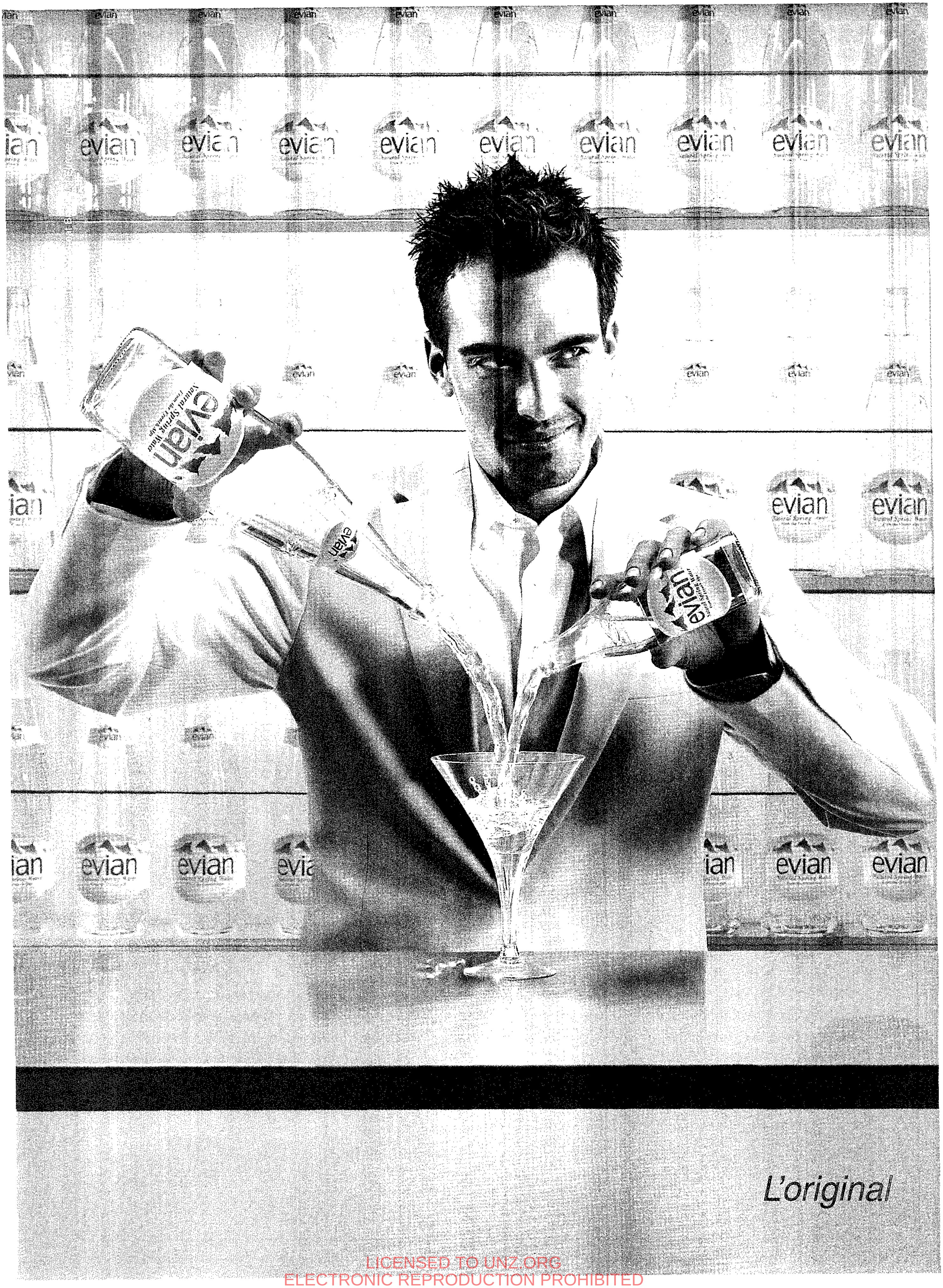
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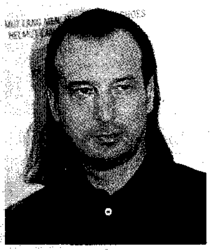
INTELLIGENCER

REDEFINING THE CRISIS AT GMHC

The crisis at the Gay Men's Health Crisis these days is internal. "They are on a suicide course," charges one longtime supporter. The Chelsea building that the group spent millions renovating now has empty offices and deserted floors. While contributions to AIDS groups have dropped sharply nationwide, GMHC took another blow when it canceled its annual fund-raiser in the Fire Island Pines last year. But morale at the office is at a new low, according to several informed sources. Political squabbles began earlier this year with the arrival of a new executive director, **Joshua Lipsman**. A contentious staff meeting followed the news that Lipsman had spent $4,500 on office furniture and also bought a laptop and a cell phone, according to the New York *Blade News,* which adds that a chagrined Lipsman tried unsuccessfully to cancel the order. Instead, he's put the furniture in storage. "It's being stored for free," insists GMHC's spokesman, who adds that the group is "looking to rent out" two vacant floors (although he admits the group's lease has certain restrictions). GMHC's largest benefactor, **Joan Tisch**, still supports the group. "I have spent enough time with Joshua to think that he's very bright," she says. "I guess he made a mistake with that furniture, [but] I think putting it in storage is more naïve than anything else."

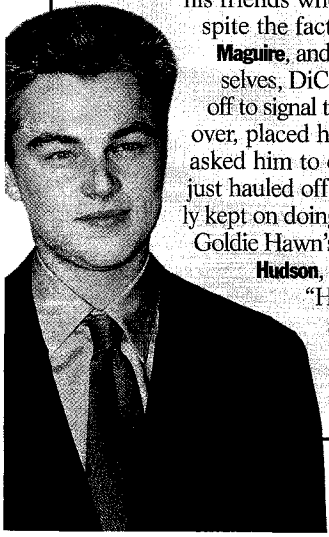
BUYING WHOLESALE—AT $15.5 MILLION

Just because he set a new real-estate record doesn't mean **Frederic Seegal** can't appreciate a bargain. While the Wasserstein Perella president was negotiating to sell his East Hampton home to **Helmut Lang** (pictured) for $15.5 million, he kept hinting that his wife would like to visit the showroom to pick up some designer togs wholesale. "He sort of throws it in half-jestingly: 'Of course, she'll be able to get *stuff,'* " reports one source close to the deal. Seegal brought it up again while signing over his property on May 7, according to another insider, who adds that Lang's lawyer didn't understand what the investment banker meant when he said, " 'I'd like to have my wife use the showroom.' " Neither Lang nor Seegal was present at the four-and-a-half-hour closing, but Seegal, in his office two floors above the conference room, repeatedly sent down messages: Could he amend the contract to hold onto a piece of his oceanfront compound? His lawyer even asked about his renting the guest cottage from Lang. (Nothing doing on either.) Lang's attorney, **Jeremy Berman** of Stout & Thomas, calls the closing "unusual," while Realtor **Tina Fredericks** will say only that it was "very long."



LEONARDO'S MALIBU BASH

Leonardo DiCaprio's bratty days are far from over. At a Malibu birthday shindig last week for independent producer **Mary Fanaro**, the *Titanic* teen idol became bored and impatient with his friends who wouldn't leave on command. Despite the fact that **Barry Diller**, **Elisabeth Shue**, **Toby Maguire**, and **Kevin Costner** were still enjoying themselves, DiCaprio began flicking the lights on and off to signal the party's end. "Finally some girl came over, placed her hand across the light switch, and asked him to cut it out," reports one reveler. "He just hauled off and slapped her hand, then defiantly kept on doing it." As tempers were about to flare, Goldie Hawn's daughter, starlet of the moment **Kate Hudson**, arrived, and Leo became mesmerized. "He was like a spoiled kid who finally shuts up when you give him a new toy," said the observer. "All of a sudden, he was all over her."



CRAMER VS. CRAMER, THE PARTY LINE

Has **Jim Cramer** put the "bull" in the bull market? Agitated over **Suzanna Andrews**'s tough profile in *Vanity Fair,* the manic journalist–cum–money manager threatened to deck editor **Graydon Carter** at **Kurt Andersen**'s book party at Da Silvano last Monday night. "The article said I was despicable in every way except that I love my wife," shrieked the voluble Cramer to anyone who would listen, though not to Carter himself, who was several boldfaced names away. Reached later, Cramer laughingly admits to making the high-pitched threats as a joke. "You need guys like Cramer," says Cramer, slipping into pro-athlete-speak, "to give *Vanity Fair* some credibility." Surprisingly, the pit-bull trader doesn't have any problems with the manic, voluble, and high-pitched pit-bull trader Bennett Gould in Andersen's novel, *Turn of the Century.* "That's why *that's* fiction," says Cramer. **Conan O'Brien** sounded the same pugilistic theme at the party, kidding that "this night's going to end with me and **George Stephanopoulos** in a drunken brawl." In fact, the night ended with the two of them deep in conversation about the Clintons, closing the place down.

Conan O'Brien: Putting 'em up

BREAKING *NEWS* BEFORE MELTDOWN

Perhaps the *Daily News* should have run its article on the Chernobyl computer virus the day *before* it struck. A source close to the *News* says that the nasty little program that killed hard drives all over the world had its way with the paper the day before its virus story hit the stands.

Photographs: clockwise from top, A. Tuma/Contrast/Gamma Liaison; Steve Allen/Gamma Liaison; Russ Einhorn/Gamma Liaison.

"It was absolutely ridiculous," says the source. "It caught them completely with their pants down." According to one staffer, "People were dashing around the office yelling, 'Don't open your e-mail! Don't turn on your computer!' " Oddly, none of this is mentioned in the article, which opens, "Chernobyl hit yesterday, but few computers melted." A *Daily News* spokesperson dismisses the incident, saying, "Only 70 of several hundred computers were affected, and production was not interrupted." But the staff member counters that "it was a grim day, and not a lot of work got done."

DEF IN VENICE

The century's final Venice Biennale may feel more like the club scene below 14th Street than a timeworn art exposition. This year the event will feature an exhibition by African-American artists **Victor Matthews** and **Renee Cox**, two up-and-comers who enjoy a hip following, not to mention financial support from such urban icons as **Sean Combs** and **Russell Simmons**. Aside from the usual throngs of rarefied collectors, troublesome diva **Naomi Campbell** will be making the scene along with fellow model **Veronica Webb**. Event producer **Jeffrey Jah** is arranging an opening-night party on June 10 in the Campo Santa Margherita, where **Grandmaster Flash** will spin for an expected 5,000 guests. "It's about exposing two incredible young artists who wouldn't normally have this opportunity," says Jah. The exposure isn't lost on Matthews, who says, "When young artists, like the kids where I come from in Bed-Stuy, see that people are supporting us, it means that the doors are open to them too."

Naomi Campbell: Work of art

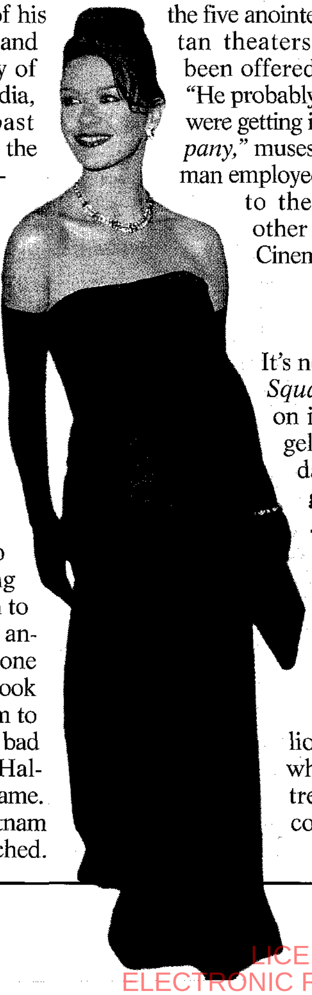
STAR WRITER; *STAR WARS*

SINCE AND SENSIBILITY: **David Halberstam**, the author of *The Best and the Brightest*, is known for many things, self-deprecating wit not among them. But that's precisely what many are choosing to read into the first sentence of his preface for **Bill Kovach** and **Tom Rosenstiel**'s study of the Monica-crazed media, *Warp Speed*. "The past year has been, I think, the worst year for American journalism since I entered the profession forty-four years ago," writes Halberstam, apparently exhibiting a degree of modesty—if not downright self-flagellation—seldom seen in most award-winning journalists. The problem is that ambiguous "since." To the journalists calling gleefully around town to recite the line to one another, there was only one way to read it: that it took 44 years for journalism to have a year as notably bad as the one in which Halberstam got into the game. The writer was in Vietnam and could not be reached.

MUMMY'S BEST: The Force was clearly not with the manager of the Beekman theater recently when, according to a witness, he stood before an opening-night capacity crowd of *The Mummy* to assure them that his theater would be getting *Star Wars: Episode I—The Phantom Menace.* Just one snag: The Beekman's not among the five anointed Manhattan theaters that had been offered the flick. "He probably meant we were getting it *as a company*," muses one Beekman employee, referring to the fact that other Clearview Cinemas–owned theaters will be showing the film. Still, the mere mention of *Episode I* elicited fevered hoots and cheers from the 500-plus audience members, though the exaltation quickly turned to execration when the manager proceeded to review the film: "He said, 'I've gotta tell you, *The Mummy* is the better movie,' " says the source. "They booed him right out of the room." The manager—who may or may not have entered a witness-protection program—declined to comment, but a Clearview VP calls the story "bizarre and outlandish," adding that while managers sometimes announce the feature, "editorializing isn't part of the shtick."

NIGHTLIFE 101: Indefatigable eatery-rater **Tim Zagat** is working on a populist's guide to nightclubs and bars, due out this fall. Zagat won't be editing this one himself; instead, he'll have a hipster at the helm. "I'm getting too old for that stuff," he says. "I can eat a lot, but I will use someone who is my equivalent in terms of the nightlife scene." . . . No need to wait: McCann/Kaali-Nagy Publishing Group has already put out a rival *Zagat*-size guide titled *New York @ Night*, offering descriptions, prices, and dress codes for spots from Barmacy to '21.'

Additional reporting by Ian Spiegelman.

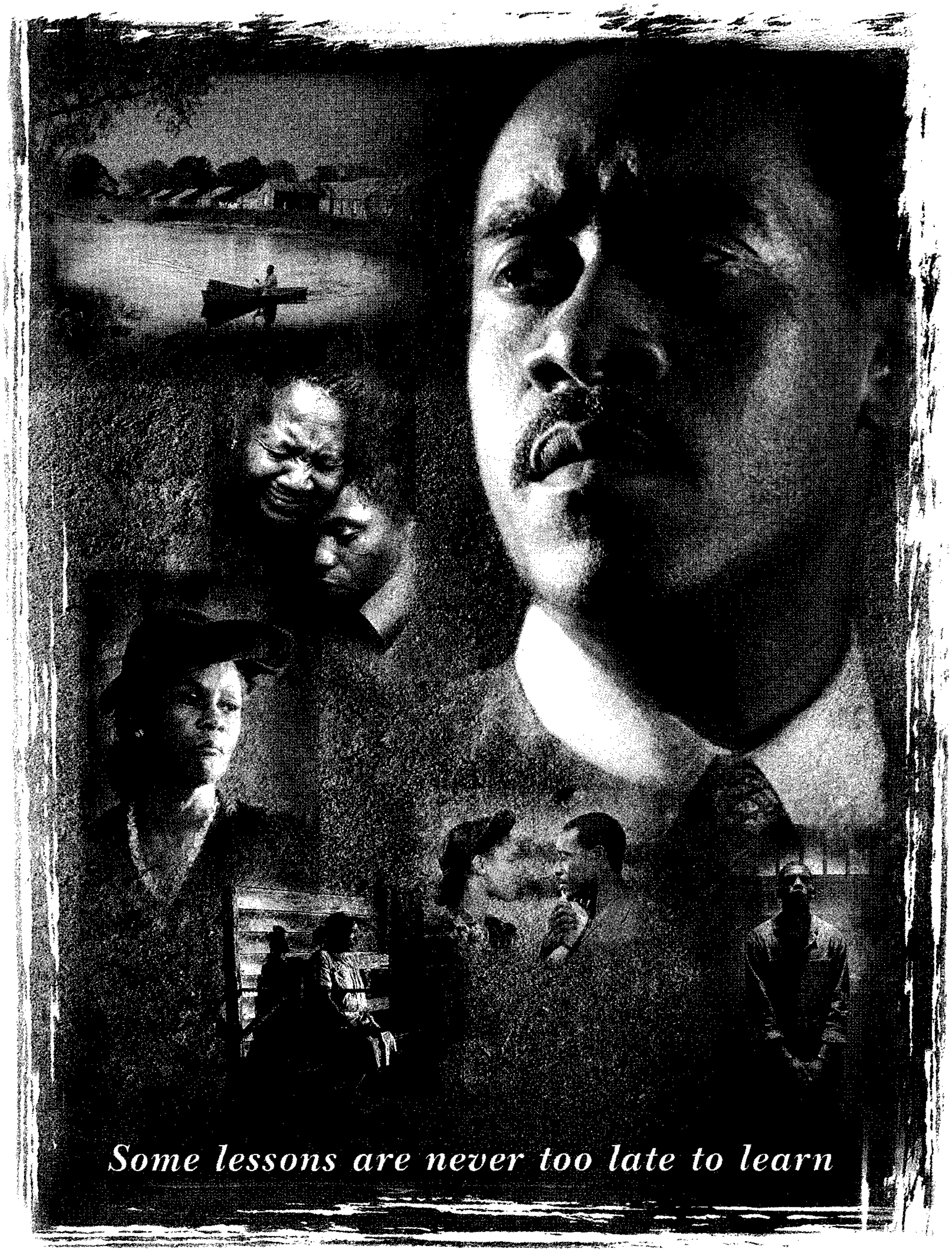


CHARLIE'S UNTOUCHED BY AN ANGEL

It's not easy to find three angels in Hollywood. Even though MGM's *The Mod Squad* tanked, Columbia is still inexplicably eager to have *Charlie's Angels* on its roster next summer. But so far, producer **Leonard Goldberg** is one angel—not to mention a director and a workable script—shy of a shooting date. Nevertheless, **Cameron Diaz** and **Drew Barrymore** are signed, though **Angelina Jolie** turned the project down. Goldberg dangled the names **Liv Tyler**, **Jada Pinkett**, and Fugee **Lauryn Hill** to the press. After landing two blondes, "they were trying to go for an ethnic," reports one industry insider, adding that **Salma Hayek**, **Halle Berry**, Bond girl **Michelle Yeoh**, and **Jennifer Lopez** were considered. "But now they're going to feel lucky if they get a brunette or redhead," the source adds. And in fact, in late April, brunette-of-the-month **Catherine Zeta-Jones** (pictured) entered the mix. "Columbia would like her to be the third angel," confirms Zeta-Jones's agent, **George Freeman**, whose agency, ICM, reportedly got Diaz $12 million for the project. Freeman says Zeta-Jones is still considering the film, which should get a new writer soon. But the industry insider says the actress has been telling friends she wants to steer clear of this one, which could jump genres to become, quite literally, a disaster flick.

Photographs: top, Evan Agostini/Gamma Liaison; bottom, Barry King/Gamma Liaison.

DON CHEADLE CICELY TYSON MEKHI PHIFER


Some lessons are never too late to learn

AN HBO ORIGINAL MOVIE

A LESSON BEFORE DYING

BASED ON THE BEST-SELLING NOVEL BY ERNEST J. GAINES

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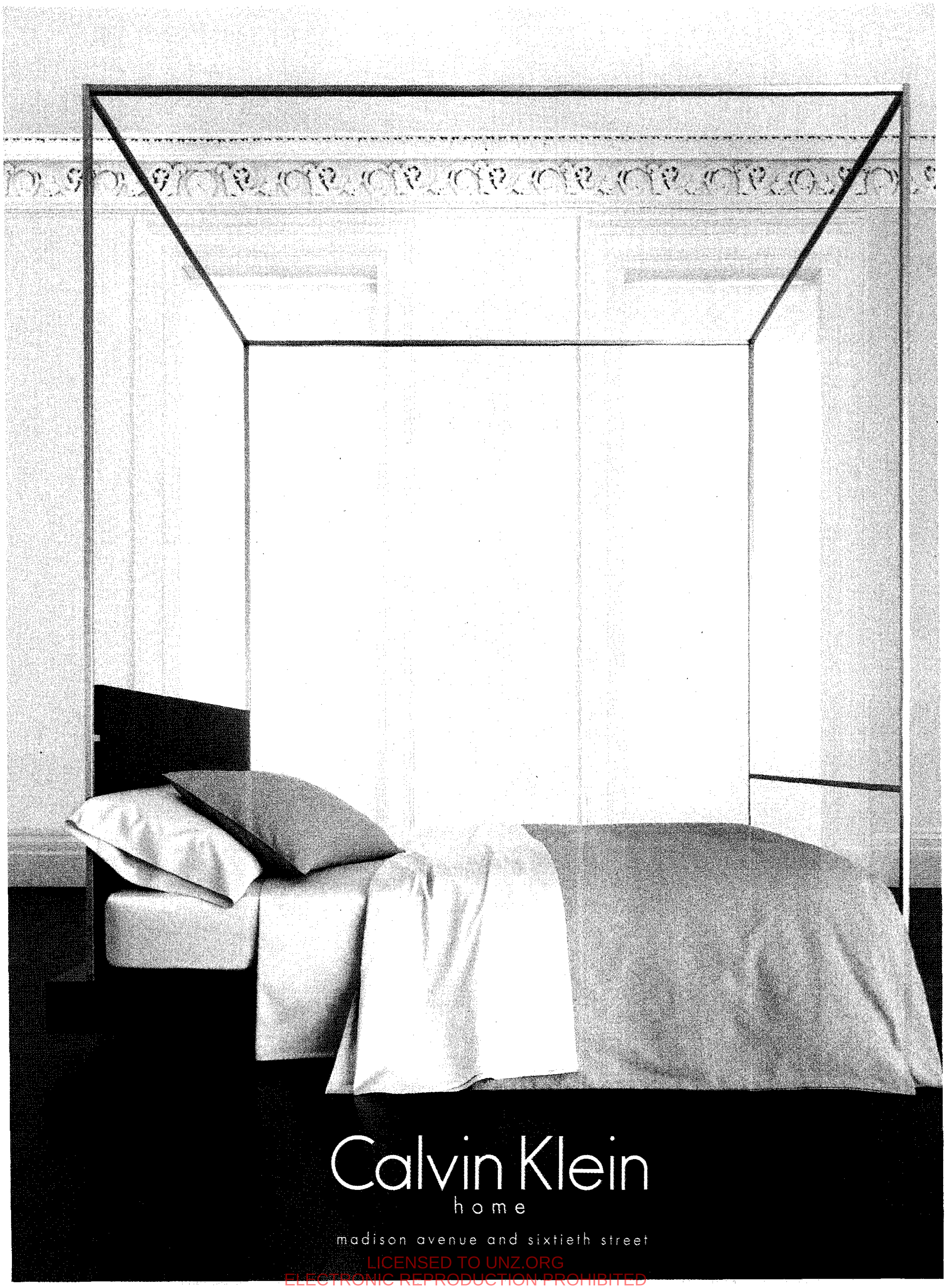
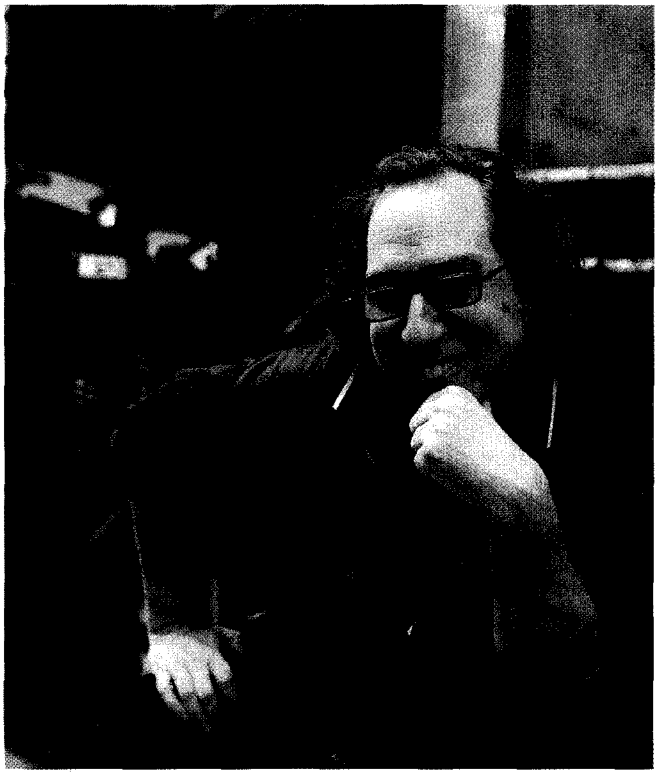

Calvin Klein
home
madison avenue and sixtieth street

GOTHAM

Beyond the Fringe

A stage fight breaks out downtown.



DYING YOUR HAIR PLATinum might not be the most obvious way to save struggling Off–Off Broadway theaters from skyrocketing rents, but for downtown impresario Aaron Beall, a new do is a sort of theatrical flourish, like the throwing down of a gauntlet. Between gulps of granola and soy milk at Stanton Street's boho Lotus Club, Beall—once dubbed "the Joseph Papp of the Lower East Side" for his high-concept theatrical stunts (31 different *Hamlet* productions in 1993; 43 *Fausts* in '94)—announces that he'll soon be sporting a Warhol look to let the world know about his new theater festival. This one's called Pure Pop, a six-week, 75-production extravaganza that will open the same August day as the *last* festival he helped start, the New York International Fringe Festival. "I challenge them to bring downtown the 35,000 people they brought last year," he says, smiling, "and I will bring down an *additional* 25,000 people."

In truth, Beall is as much Joe Papp as P. T. Barnum. The director of Nada and two other tiny Lower East Side theaters insists he's only trying to "complement" the Fringe with more mainstream material—but it's hard not to view Pure Pop as pure revenge. Beall left the festival last fall when, after one of his theaters didn't meet code, his partners, John Clancy and Elena J. Holy, wouldn't pay him his venue fee. Now, faced with the prospect of three dark theaters come August, Beall is counterprogramming against the 175-production Fringe and accusing the remaining founders of downplaying his role. "It's hard when the people you worked with claim they worked harder than you," Beall says. "I'm still officially co-artistic director of the Fringe." (Clancy, for his part, blames the rift on clashing management styles. He wishes his old colleague well, but likens calling him a Fringe co-artistic director to "calling Gerald Ford president. He's not involved.")

Pure Pop boasts a more direct revenue-sharing plan than the Fringe's: Theaters will each take $3 straight out of the $9 ticket price. This could help Beall end Nada's current eviction battle—and perhaps help other struggling theaters survive the Lower East Side's rent boom. Beall dreams of starting a huge university-style capital campaign for Off–Off Broadway, hitting up famous stage alums like Dustin Hoffman and John Leguizamo for contributions. But sustaining a major fund-raising operation would be a new trick for Beall, who made his rep more as a launching pad for talent than as an entrepreneur. "Every artist in New York who started downtown says, 'You have to do a show at Nada and then move on,' " says Diane Paulus, who also co-directed last year's Fringe. "You can fault the way Aaron's done business, but he's given opportunity to hundreds of young artists."

Pure Pop, then, could be Beall's last shot before high rents boot him off the Off–Off Broadway map. The best theater, like any haircut, is ephemeral; can Beall's pop revival outlast the competition? "I feel like I'm going up against *Seinfeld,*" Beall admits. "But I have to do *something.*" ROBERT KOLKER

Carpe Do Him! What Are You Waiting For?

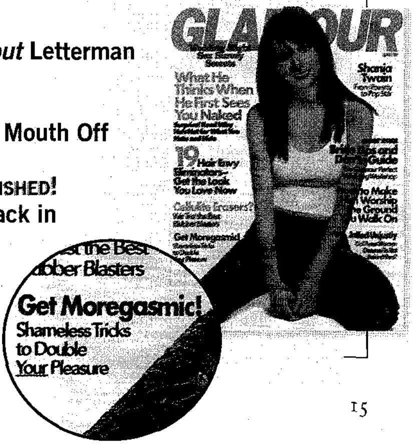
Even for the newly *Maxim*-ized Condé Nast, one of the cover lines on the June *Glamour*—GET MOREGASMIC!—is, by our humble reckoning, nothing less than a classic. Everyone we've shown it to—even those who are already experiencing *lots* and *lots* of orgasms—finds it either shocking or hilarious, or both. Still, we'd like to see *Glamour* editor-in-chief Bonnie Fuller (ex of *Cosmo*—can you tell?) push the envelope even further. A few suggestions:

THE FELLATE SHOW
Stay up Late *Without* Letterman

FUNNILINGUS!
How to Get Him to Mouth Off

MISSIONARY ACCOMPLISHED!
Putting the Zing Back in an Old Standard

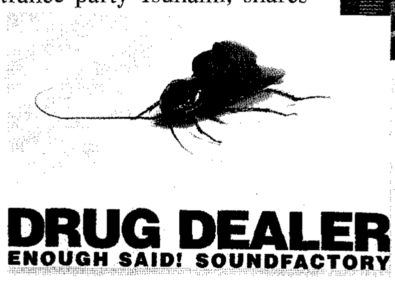
MASTER-*GREAT!*
Hand-y Tips for Surefire Self-love



Photograph by James Baigrie.

Night Clubbed

The NYPD crackdown's chilling effect.



The Sound Factory, and a flyer (inset) handed out outside several New York nightclubs testifying to the resilience of city drug dealers.

PETER GATIEN ISN'T THE only club owner singing the quality-of-life blues these days. While the attention of journalists and clubgoers remains fixed on the ongoing drama at Gatien's Tunnel (which began on April 17 with an early-morning raid in the club's vicinity that netted twelve people on drug-dealing and possession charges, thus giving the police cause to padlock the cavernous West Chelsea space), club owners and promoters around the city say that they've been feeling just as much heat from the cops as the headline-grabbing nightlife impresario has.

"They're targeting everybody—it's not just one or two clubs," says the manager of one prominent New York club who prefers to remain anonymous. "I think I'm doing a good job, but maybe I'm not," the manager says nervously. "Maybe they'll shut me down tomorrow."

John Emmanuel Gartmann, promoter of TriBeCa outpost Vinyl's colorful, circuslike trance party Tsunami, shares the fatalistic mood. "The reality is," he says ominously, "if they want to get you, they will." Gartmann isn't being paranoid; he says that Vinyl's management received a tip from police that undercover officers would be visiting Tsunami. So for his most recent event, Vinyl hired seven extra security guards—at Gartmann's expense. "I would have been in the black had it not been for that," he says with a sigh. "But I barely broke even."

Gartmann's economic hardship isn't unique. Mac McFarlane, co-promoter of Sound Factory's electronica-oriented Friday-night party Elevate, says that he lost at least $6,000 in hotel, airfare, and booking fees on April 30 when cops padlocked the club just hours before it was set to open. McFarlane had flown in three big-name D.J.'s for the event—Stacey Pullen from Detroit, Donald Glaude from Seattle, and Terry Mullan from Chicago—and is considering whether he ever wants to invite out-of-town artists to play at Elevate again. "I am rethinking the direction of this night," he says. McFarlane also says that stepped-up security measures at the door, like forcing patrons to remove their shoes for inspection, has soured the clubgoing experience. "You feel like you're in Beirut," he says.

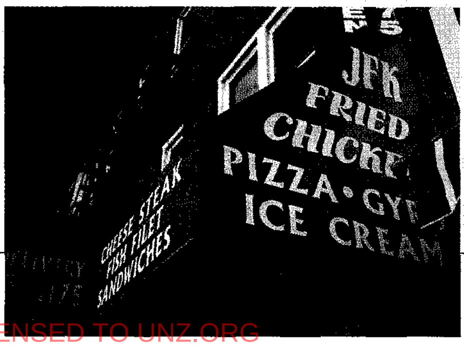
Small-club owners are being hit hard by the crackdown, too. The owner of a West Village lounge complains of repeated ticketing for noise violations. And he suspects that undercover officers have been visiting his space regularly, even though his patrons are in their thirties and certainly not a part of the often hedonistic, drug-fueled dance culture. "I don't doubt for a second that they've come in," he says bitterly. "To the police, we're about a half a step above drug dealers and pimps." The NYPD, for its part, acknowledges through a spokesperson "stepped-up enforcement in response to complaints from the community."

Nightlife's movers and shakers aren't optimistic that the situation will improve anytime soon. "If you went to the Met and had to go through a full-body search at the door, you wouldn't go back," says McFarlane. Gartmann offers an even more caustic assessment of the state of clubland. "New York used to be the center of international nightlife," he says angrily. "Now it's one of the most boring places on Earth." ETHAN BROWN

JFK Jr. Hot Wings, Coming Soon

Sharp-eyed observers of New York's fast-food scene may have noticed that Kentucky Fried Chicken isn't the only poultry franchise whose name reduces to *KFC.* Although Kansas Fried Chicken's two outlets recently shut down, Kennedy Fried Chicken continues to thrive, with more than 40 locations scattered around the city. While the KFC phenomenon holds a sort of warped fascination (imagine Kansas Fried Chicken's start-up meetings: "Well, Kentucky's already taken, and Kansas is the only other state that begins with a K . . ."), an even weirder trope can be found at 437 Fifth Avenue in Brooklyn, where Kennedy Fried Chicken appears to have inspired a bizarre copycat—JFK Fried Chicken.

Aside from adding a whole new dimension to the abbreviation situation—it's not KFC, it's JFKFC—JFK Fried Chicken also raises intriguing questions about our thirty-fifth president. Long thought to have been a clam-chowder partisan, was he actually a chicken maven on the order of Colonel Sanders? If so, nobody's saying. "We just liked the name, that's it," said one JFK employee, who declined to be identified. A follow-up call was greeted with "Look, I have a business to run—no time to talk." Which just goes to show that fried-chicken hospitality, by any name, loses something during the trip from Kentucky to New York. PAUL LUKAS



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BOUND BY HONOR

Honor Thy Profits

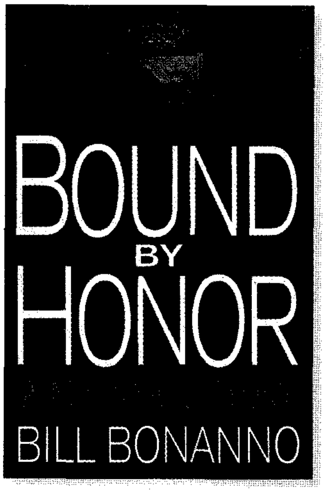
Ex-don Bill Bonanno works Waldenbooks.

IT IS A TUESDAY EVENING IN the Waldenbooks at the Staten Island Mall, and former mobster turned media entrepreneur Bill Bonanno is ready to meet his public. Wedged between *Star Wars* displays and *Buns of Steel,* Bonanno sits in front of a massive pile of copies of his new book, *Bound by Honor: A Mafioso's Story,* and greets his three middle-aged customers with the slightly formal politeness of exiled royalty. For the scion of the Bonanno crime family—and the son of the man who ran the family for almost 40 years—it's a style that comes naturally.

"Sure, I knew your cousin," he says to one woman, sounding for a minute like the old don himself. "And how's her boy? Getting married? Time does fly." A few mall rats circle through the store. "Bill Bonanno!" they whoop. "Bonanno! Bonanno!" Bill Bonanno waves them off. They belong, he knows, to a newer generation—one that could never understand This Thing of Ours.

"The Mafia I knew is over. Bonanno, Anastasia, Profaci. All finished. What they call the Mafia today," he says, shaking his graying head, "is not the kind I'm from." Behind his thick aviator glasses, his eyes are filled with regret. "I was born to something different, a noble, honorable tradition."

That's the message he gave 28 years ago, when he was the subject of Gay Talese's book *Honor Thy Father,* and it's the message of Bonanno's *Bound by Honor.* In fact, all along, he's made his membership in a crime family sound like some sort of higher calling. But in between Bonanno's biography and autobiography came Martin Scorsese's *GoodFellas,* which showed La Cosa Nostra feeding off of robbery, shakedowns, and plundering. And then came those famous FBI tapes of a grunting and greedy John Gotti. Not to mention the most famous underboss, Sammy Gravano, who helped murder Paul Castellano, shot and dismembered his brother-in-law for a business advantage, and then turned on his best friend, Gotti, rather than face jail.



Bill Bonanno waves his hand. He wants to distance himself from those *unpleasant* parts of mob life.

"Those things that happened—none of that ever had anything to do with me, with the traditions I am from." Except, of course, that the Bonanno family profited from crimes like these for years—along with labor racketeering, gambling, and drug trafficking. Where is the honor in that?

"I didn't ask where the money came from," he says. He sees eyebrows shoot up around the table. "I don't recognize your laws," he adds, sounding defensive. "I feel I can pick and chose the ones I will obey." Then he recovers his bearing. "The thing is, I accept the consequences of my actions. And I have. I've served time in jail."

Nearly a dozen years altogether. Enough to convince him there is an easier way to make money. Now he peddles Mafia Lite: elevated, sanitized, and made-for-TV. After *Honor Thy Father,* the don himself, Joe Bonanno, published *Man of Honor,* and Bill's wife published *Love, Honor and Obey,* a kind of *Married to the Mob* memoir. Bill helped turn his wife's book into a movie six years ago, and this July, Showtime will air *Bonanno: A Godfather's Story,* a two-part drama based on his life. Bill was executive producer on that one, and he has the Hollywood bug. When Bonanno is not playing with his grandchildren in Tucson, Arizona, where he lives, or watching *The Sopranos,* he's planning his next movie project.

"There is an insatiable appetite for this kind of story," he says, disingenuous and charming again. "I can't imagine why. And of course, it's not my business to make it pay, but if it does, I'm not going to say no." PEG TYRE

Bond Age

TWO WEEKS AGO, JAMES BROWN announced the imminent issue of $30 million in so-called Bowie Bonds—joining the Thin White Duke and Ashford & Simpson in the continuing rage for securities based on future royalties. Now comes word that an unnamed politically conscious Motown legend will soon have his *oeuvre* posthumously "securitized," with proceeds going to his children. Should you build *your* retirement plans around "Sex Machine" or "Space Oddity"? Perhaps. But, as always, we counsel portfolio diversification; consider holding out for the *next* (inevitable) brand of bonds. Below, a few securities that take advantage of untapped pockets of music-biz collateral.

- **Hammer Bonds Unlike a certain spendthrift MC, overextended one-hit wonders need no longer file for Chapter 11 when the clock strikes "Hammer Time." Fans and financiers alike will be lining up for shares of those 40-room mansions and gold-plated Rolls-Royces.**
- **BK Bonds From the Ohio Players' "Fire" (Burger King) to Big Star's "In the Street" (*That '70s Show*), Madison Avenue is always looking to use art to push product. Be the first on your block to bank on the phenomenon.**
- **Beatle Bonds With an as-yet-untitled follow-up to "Real Love" and "Free as a Bird" slated for release this summer, there's no better time to get your piece of the unending stream of "newly discovered" John Lennon compositions!**
- **Tufnels Named for (fictional) Spinal Tap axman Nigel Tufnel, this subclass of Hammer Bonds allows out-of-work metal icons to raise capital against massive guitar collections.** ETHAN SMITH

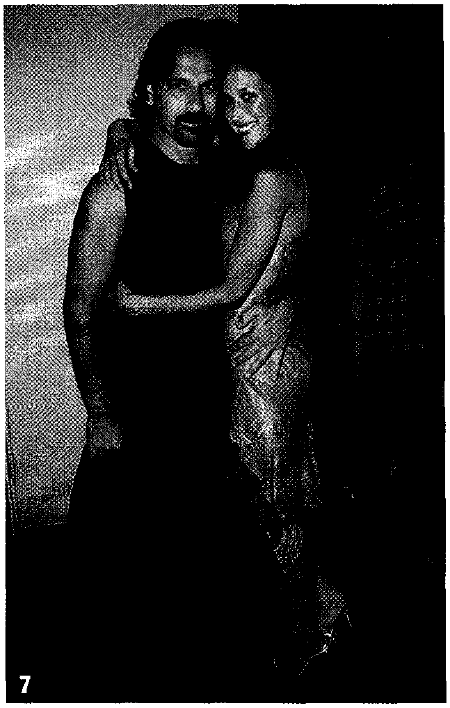
Photographs: left, Serge J-F. Levy; right, David Corio/Retna.

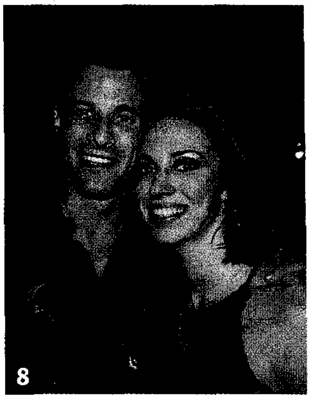
THE SCENE

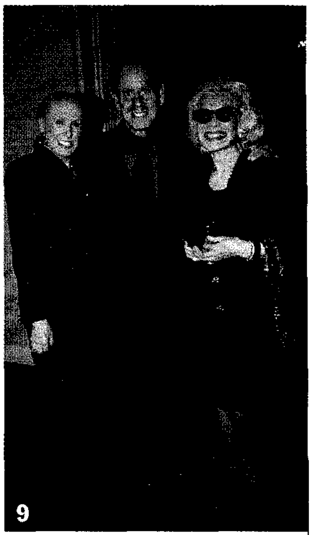
Birthday Whirl

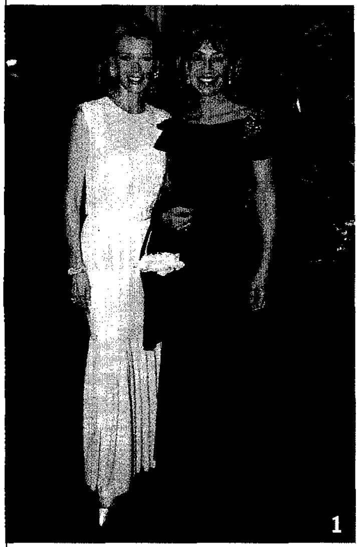
Photographs by Patrick McMullan

“YOU’RE SEXY.” “NO, *YOU’RE* SEXY.” TWO BUDDING *Über*models reassure each other in the corner at fellow model Natane Adcock’s birthday party at Joe’s Pub. Trish Goff and Shalom Harlow are mingling at the bar, while gallerist Tony Shafrazi playfully grabs the birthday girl’s corset-thin waist. Stephen Dorff, sitting snug in the center of the crowded VIP booth (where else?), offers a toast to Natane and Tony, while Sante D’Orazio and Patricia Herrera watch a few stragglers dance onstage. One of the party’s handlers, who is reviewing her list of charges, helpfully explains who Natane is. (Frankly, we didn’t know.) “She’s the Clinique Happy girl, and she models for Victoria’s Secret.” How old is Natane? (Natane looks awfully young.) Another flack is more hesitant to respond: “I’m not sure. . . . You know how models are. . . . I’m 19.” Mixed in with the honored guests are plenty of possibly uninvited onlookers—most notably, a group of rail-thin boys with shaggy haircuts and cowboy hats. “I’m not a model or an actor,” one wrangler explains. “I train dolphins down in Miami. My dad coached Flipper.” Another onlooker, Chinese characters tattooed on his forearm, sums up the room: “Half of these people are not invited. It’s a lot of wannabes. But there are definitely some *real* lookers in here.” MAURA EGAN









1. Lenox Hill Neighborhood House gala co-chair Audrey Gruss with Susan Gutfreund at the benefit for the sixth annual International Fine Art Fair at the Seventh Regiment Armory. 2. Diane Von Furstenberg and Catherine Malandrino at the Catherine in-store boutique launch party at Henri Bendel. 3. Cuba Gooding Jr. at the Brooks Brothers Fifth Avenue store opening. 4. Annette and Oscar de la Renta with Linda Wachner at the New Yorkers for Children benefit at Chelsea Piers. 5. John Ferguson, CEO of the Hackensack University Medical Center, and Natalie Portman at the benefit for Audrey Hepburn Children’s House held at Cipriani Wall Street. 6. Martin Short and Swoosie Kurtz at the sixty-fifth annual Drama League Awards at the Grand Hyatt. 7. Natane and Sante D’Orazio at Joe’s Pub for Natane’s birthday party. 8. A. J. Hammer and Deborah Gibson at the Kit Kat Klub to raise the awareness of the Red Cross Yugoslavian crisis hotline (800-HELP-NOW). 9. Marylou Whitney, Calvin Klein CEO Barry Schwartz, and Anne Slater at the Mothers’ Voices awards luncheon at the Waldorf-Astoria. 10. Evelyn and Aerin Lauder, Elizabeth Hurley, and Philip Miller at Saks Fifth Avenue for Estée Lauder’s fiftieth anniversary with the store.

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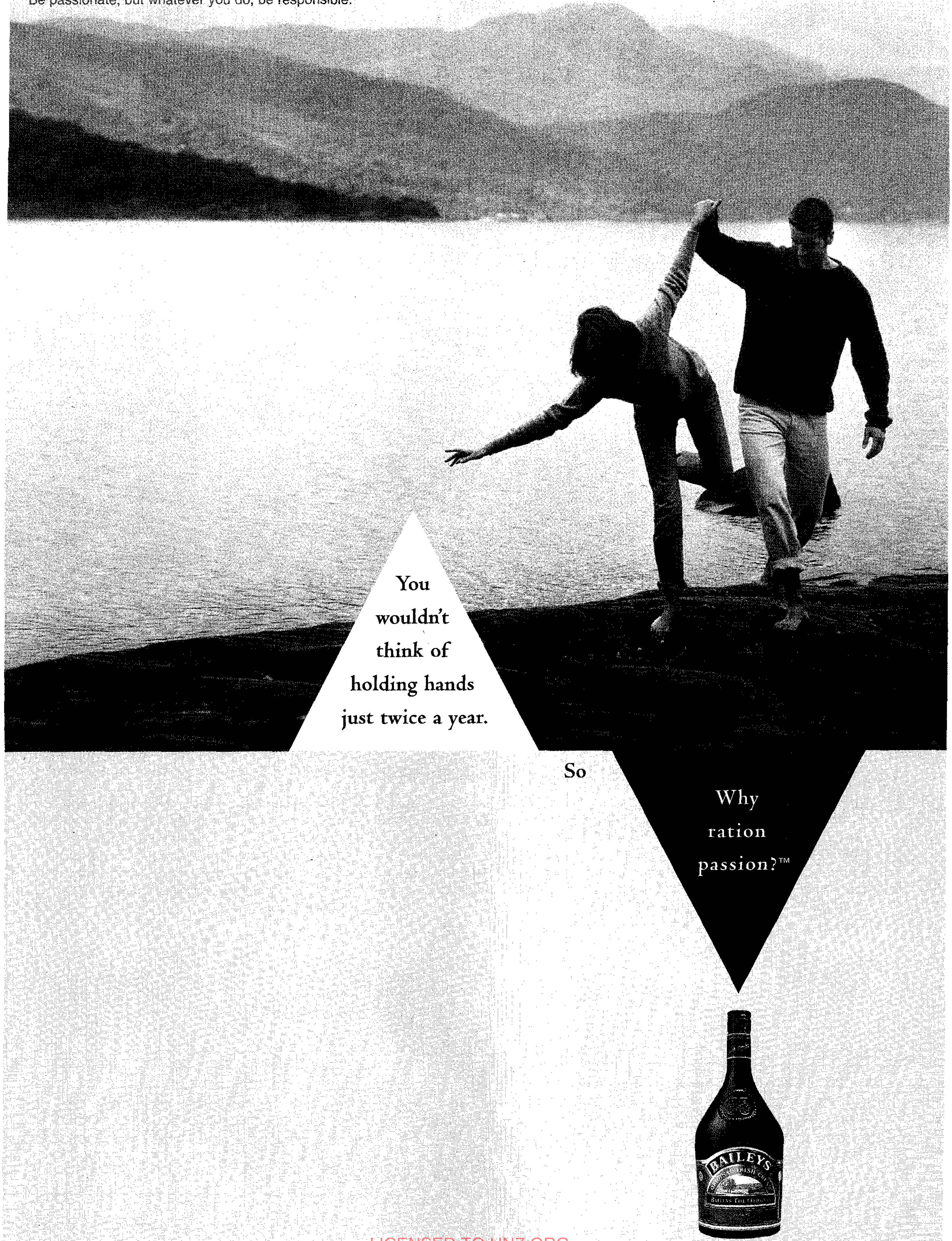
Be passionate, but whatever you do, be responsible.



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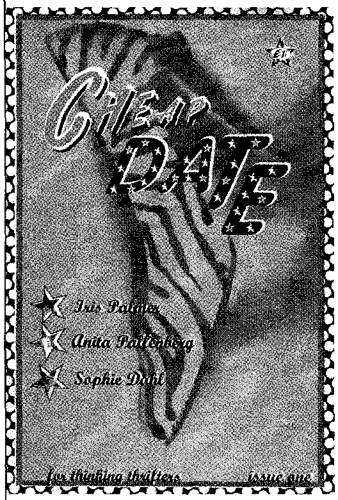
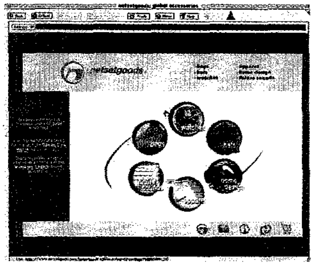


"We wanted to get David Lee Roth and Patti Smith on the cover," says Bay Garnett, the 25-year-old West London expat editor of *Cheap Date*, "but they weren't around, so we said forget it. We don't want a load of celebrities anyway." *So there.* For all its anti-gloss sentiment, though, Garnett's new quarterly anti-fashion 'zine sure features plenty of downtown's beautiful people: The premiere issue, arriving on stands this month ($2), was art-directed by Marlon Richards (son of Keith), and *Kids* coeds Chloe Sevigny and Harmonie Korine each put in cameo appearances (Chloe in the center spread and Harmonie via words and wit). The London edition of *Cheap Date* was deemed sufficiently buzzworthy by that city's rock-and-fashion set, who favored the 'zine's thrift-store fashion shoots. Garnett intends for the New York *Date* to feel similarly contrarian: "There's going to be loads of spoofy stuff," she says, "like top models posing for a beauty pageant." And, she adds, "it will be less 'zine-y, more cliquey." How *refreshing*. MAURA EGAN

Jet-Set Internet



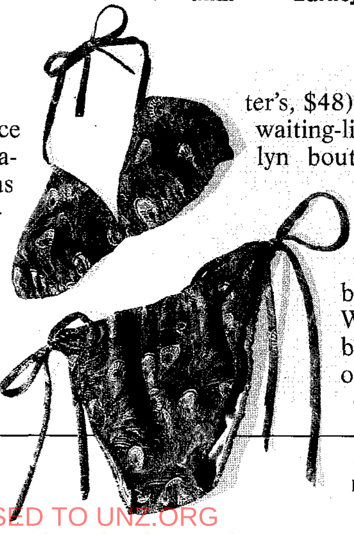
Those enthralled by the sleek fantasy fashion scenarios in *Wallpaper magazine might want to bookmark www.netsetgoods.com, a new Internet-only purveyor of international accessories. Co-founder Jason Campbell, a stylish globe-trotter and fashion editor, is behind the site's pared-down philosophy; netsetgoods.com, he explains, is meant to feel like "a fashion editor's notebook"—thus the exquisitely presented selection of roughly 50 must-have items. Of course, only the latest street styles make the site: tattoo-esque Body-Wire jewelry (spotted recently on the well-toned arms of members of TLC) designed in Amsterdam, Idealogue (of Brooklyn) gunslinger holster bags, even booming CD compilations from top European D.J.'s. To feather the stylish nest, there are seventies-ish Chilewich tripod bowls and Troika bar tools. Now the only things left to order are a handful of surly-looking models and the house in Dubai. M.E.**

Eye Candy

Forget the gravity-defying acrobatics and eye-popping special effects. The real showstopper in *The Matrix*—at least among fashionistas: Keanu Reeves & Co.'s buglike eyewear. Blinde Optics designer Richard Walker created the sunglasses to match the film's Prada uniforms. Even before *The Matrix,* Walker was booked solid dressing famous eyes: Pamela Anderson Lee (yes, *her* again) dons a pair of custom-made pink shades while fighting crime on her syndicated show, *V.I.P.,* and Claire Danes wore his Giallorenzos frames in *The Mod Squad.* Part Miami housewife, part future-perfect, Walker's designs also happen to be quite durable: Flown in to *The Matrix* set in Australia to oversee the on-set maintenance of his custom-manufactured specs, Walker reports that they survived quite nicely, thank you, even during the thriller's endless kung fu action sequences. Now mere mortals can choose between Keanu's rimless wraps and the evil agents' rectangular aviators ($160–$300 at Barneys New York). M.E.

Itsy Bitsy

Just in time for Pamela Anderson Lee's embrace of old-fashioned anatomical minimalism (relatively speaking), the summer's string bikini has gone retro. Tiny triangle tops and side-tie bottoms recall the more relaxed look of sixties beach beatniks. Banana Republic's Persian floral design (top and bottom each $38) has become an instant favorite among fashion editors. Hoyt & Bond's classic Liberty of London paisley suit (Mom's, $98; daughter's, $48) has already spurred the inevitable waiting-list frenzy at the company's Brooklyn boutique. And on Mulberry Street, swimwear guru Malia Mills is offering both Gypsy-rose and -ivory prints (top, $76; bottom, $74). All these suits, however, may be restricted to poolside lounging: With little or no spandex in their blends, the cotton tops tend to wash off in rough seas. M.E.



Photographs: clockwise from top right, Micheal Kraus; Amy Freeth.

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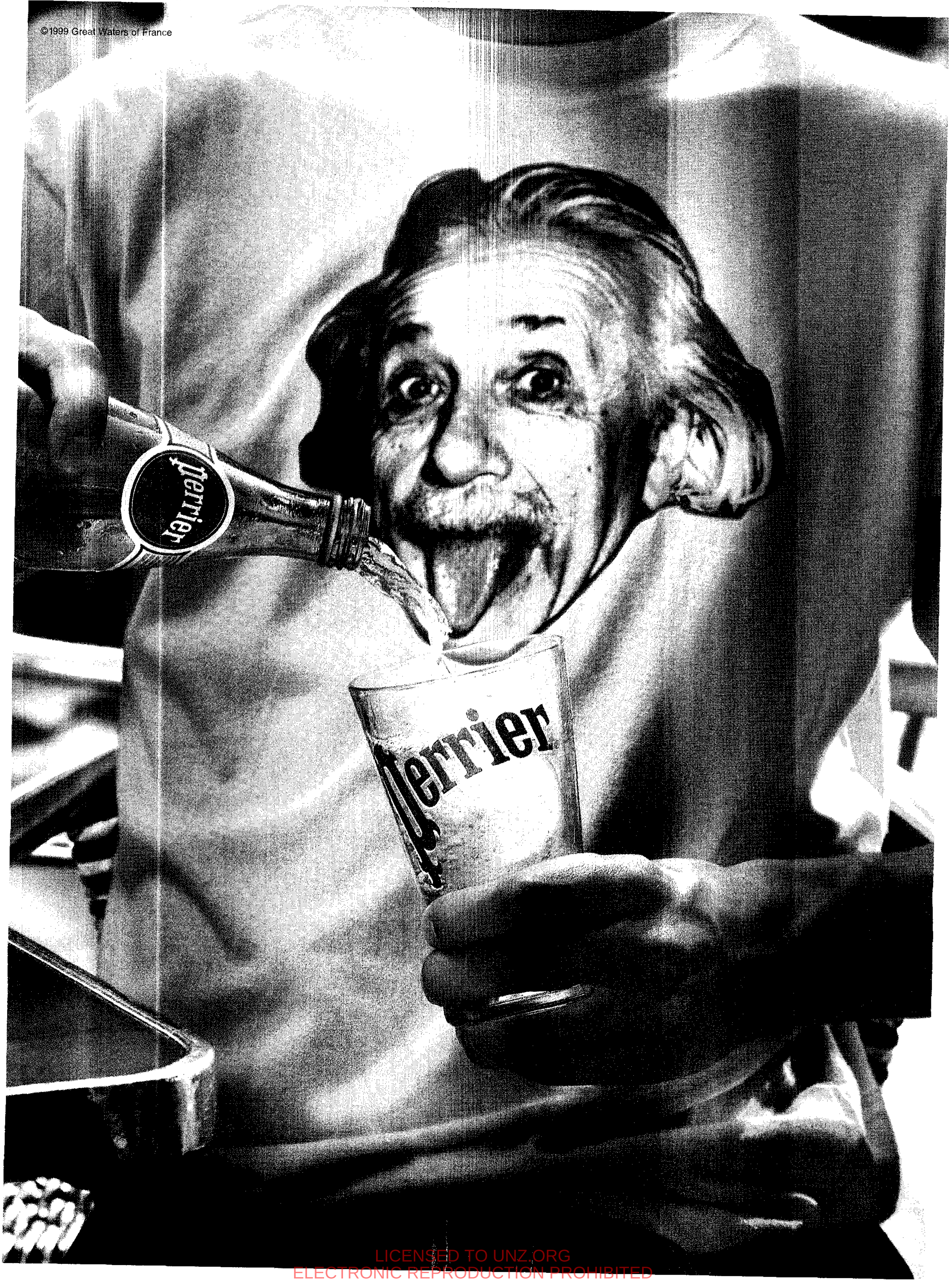
Perrier
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MEDIA MICHAEL WOLFF

The Last Action Mogul

Barry Diller's lone-gunslinger style and his frenetic deal-making pace make him a role model for other media tycoons. But what does his empire really add up to?

HERE'S MY BARRY DILLER STORY: On a Saturday morning a long, long time ago, *The New York Times Magazine* sent me to interview Diller, then the chairman of Paramount Pictures ("He's the new 400-pound Hollywood gorilla," said *Times Magazine* editor and future movie producer Lynda Obst). I met him at the home of his then- (and now) consort, Diane Von Furstenberg—a flocked-wallpaper apartment on Fifth Avenue overlooking the Central Park reservoir. In an open-neck shirt—as bald at 39 as he is now, a sort of cross between Mussolini and Picasso—and no socks, holding a large glass of juice and sitting in a massive upholstered chair, Diller said to me, shortly into our conversation: "You know, you can't say anything about my personal life." Most shocking was that the 400-pound gorilla had a whiny voice.

"Of course," I said, fumbling, "only to the extent that your personal life is relevant to the story." He was not only a megagorilla but, every rumor agreed, a gay one in what was still, in the late seventies, a highly homophobic business.

"No. I don't think you understand," he said in his discordant whine. "I would kill you."

(Note to libel lawyers: While I did not actually believe that he would kill me, I do not think anyone has ever spoken to me in exactly the same way before or since.)

After a horrifyingly long pause, he said, suddenly brightening: "Well, I understand Simon & Schuster [a Gulf+Western–owned company, as was Paramount] is going to be publishing a book of yours soon. I hear great things about it. We'd like to take a look at it at Paramount."

Imagining my film career, I called the *Times Magazine* that Monday morning and resigned the piece. In due course I found myself on a conference call with Michael Eisner and Jeffrey Katzenberg—then Diller's lieutenants at Paramount—asking me to explain to them what I had told Barry to get him so interested in my book and offering me a first-class ticket out to the coast. In short order, I was sitting out by Barry's pool in Coldwater Canyon—just Barry and me and houseman—as he talked in the most contemptuous language I had ever heard about the power elite of the movie business. This was dissing of an extraordinary order.

Oh, yes, he never did buy my book.

Still, for years afterward, I could do a parlor trick. I could dial Barry Diller's office number and he would immediately come to the phone.

WHILE THE THREAT AND THE EMBRACE IS pretty standard Hollywood business behavior, Barry's threats are legendarily more extreme and his embrace that much tighter. Most recently, his bear hug and bullying have been focused on Lycos, the Internet-search-engine company, where he managed to seduce its CEO and alienate (and attack) its largest shareholder. The public scorn he's heaped on David Wetherell, whose company holds Lycos's biggest stake, and his refusal to pay a penny more than he originally agreed to pay were not necessarily good business—after three months of name-calling, the deal was terminated last week—but they are pure Diller. So is that it? Is it his forcefulness—the I-will-kill-you clarity he brings to a situation—that makes him one of the defining moguls of the age? The mogul's mogul?

Ronald Perelman, the chairman of Revlon and multibillionaire (a friend of mine is a friend of one of Perelman's former wives—this is how I heard this), had, for a long time, only one unrequited desire: for Diller to pay attention to him. "Did he see me? Did he notice me?" my friend reports the starstruck Perelman's demanding to know as he passed Diller one day on Madison Avenue (Perelman and Diller are now frequent companions).

I bet that if you polled a cross-section of American businessmen about what other businessman they'd like to meet, you'd get a pile of requests for Diller.

While lots of his contemporaries (including his former subordinates Eisner and Katzenberg) are bigger moguls than he is—businessmen and showmen who have built labyrinthine entertainment and information megalopolises far more powerful and influential than anything Diller has ever controlled—it is Diller who is thought (second only perhaps to Rupert Murdoch) to have a preternatural understanding of the media business. "What do you think Barry is up to?" is never an idle question. What's more, there is an interest in Diller that seems to transcend business. I think people believe there's something pure about Barry; with a little critical interpretation, he is a kind of John Wayne, living by his own code in a world without ambiguity. There is the "win-win" and "getting to yes" style of negotiating—and then there is the "my way or the highway" and "fuck you, buddy," style nowhere better exemplified than by Diller (he has lost numerous big deals because he draws a line in the sand). He has not compromised, not lost his soul.

On the other hand, he has not

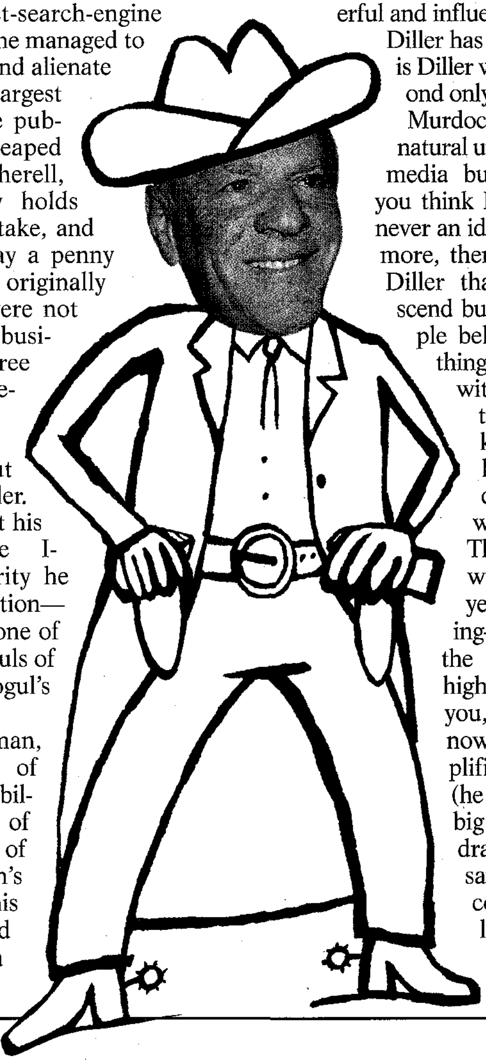


Illustration by Scott Menchin. Photograph by Lisa Rose/Globe Photos.

gained the world either. He is a mogul without portfolio—a homeless gun. All of the media conglomerates he has reached for—at Fox, he made a bid to become Murdoch's partner; he lost out to Viacom in the takeover of Paramount; he failed to pull off the merger of QVC and CBS, and then he was even pushed out at QVC—have eluded him.

Now, at the un-Hollywood age of 57, he is involved in a deal-a-day drive (and what even he must perceive as a last-chance effort) to secure an empire.

So far, he has assembled a collection of media properties that either (a) are a hodgepodge that have no relationship to one another save for the fact that he can apparently afford them, or (b) are the basis of the first truly convergent media company.

His properties include the Home Shopping Network, the USA Network cable station, the Silver King collection of UHF television stations, the Sci-Fi Channel, Universal Television Group, the independent film studios Gramercy Pictures and October Films, Ticketmaster and the public-company Internet spin-off of Ticketmaster Online/CitySearch.

Other than when he's been trying to acquire the most classic of old-media companies (were a television network to become available at the right price, he'd no doubt want it), Diller portrays himself as the bridge between old and new media—the link without which neither can succeed.

With great righteousness and verve, he has taken to the new-media conference circuit—Spotlight, Jupiter, PC Forum—where he has derided and mocked his Lycos nemesis David Wetherell in a particularly withering Diller fashion. It is the sort of dripping contempt—"dishonest" is one of Diller's favorite terms of dismissal, which he has applied gleefully to Wetherell—that few businessmen would ever, or could ever, muster. It is vivid, scary, and wonderfully entertaining.

There is surely something unexpected about seeing Diller at these Internet conferences: Could there be anyone less nerd and more showbiz than Diller? The parties; the cars; the planes; the celebrity posse; the power breakfasts, lunches, and dinners? Could there be anyone with a more old-media-centric point of view?

He grows up in Beverly Hills, forgoes college, gets a job in the William Morris mail room, comes of age in the sixties heyday of network television, becomes part of a group of ABC executives who spearhead the movie-of-the-week concept, runs Paramount under conglomerateer Charles Bludhorn, goes to Fox in the eighties and helps Murdoch invent a new TV network. But suddenly, in the nineties, with his contemporaries taking over the industry, and his efforts to be more than just an employee rebuffed by Murdoch, Diller finds himself out of a job.

After a much publicized period of soul-searching in 1992, he takes over the cable shopping channel QVC. The notion of home shopping as a reflection of Diller's media genius—a spin most of all propounded by Ken Auletta in a *New Yorker* profile—goes a long way to obscuring the fact that these were Diller's wilderness years. Subordinates (not his biggest fan club) paint a comical picture: the ever-pampered Diller in a low-rent motel in West Chester, Pennsylvania, near QVC headquarters, or Diller bawling out the young woman staffer who teases him when he arrives at the new QVC office in Queens ("Welcome to Queens, Barry"), or Diller's persistent irritation about being called the cubic-zirconium king. The story of Diller and QVC is in fact largely the story of Diller trying to bootstrap himself back into real media.

> *"Diller's is one of the great career shifts (a late-in-life one at that):* **from an exalted programming guy and talent coordinator** *to a finance, marketing, and technology wizard. This is no ordinary leap."*

And yet, he is not at all regarded as an outsider in the new-media world. Even the blistering contempt he's poured down on David Wetherell (Wetherell, a man with a very high stock valuation but not much business experience, has been a fairly easy target) is not seen as old-media sour grapes. Even the basic point he is making that new media is a cock-up, that it's absurdly valued, that he, Barry Diller, could do it better than anyone in these rooms, doesn't seem to faze anyone too much.

Rather, there is something about Diller that is absolutely in character for these conferences. After all, almost everyone in the Internet business has "transitioned" out of another business and turned themselves—more or less overnight—into new-media seers. Barry as much as anyone: He is a founder of the I-get-it-you-don't school of management. His is one of the great career shifts (a late-in-life one at that): From an exalted programming guy and talent coordinator to a finance, marketing, and technology wizard. This is no ordinary leap. Diller is running an information and entertainment company that is the product of some of the corporate world's most intricate financial engineering (no doubt part of the reason the Lycos deal was initially approved by the Lycos board—including Wetherell—was no one understood it). He has wholly remade himself—from showbiz cat to astute financier. Certainly, Barry is one of the modern-day patron saints of entrepreneurs. But it's not entrepreneurship that really is the issue, it's transformation.

I'd certainly love to know how he suddenly came, mid-career, to learn the ins and outs of corporate finance (movie people are notoriously uninterested in numbers). From partying with Warren Beatty to designing deals so artful and complex that analysts, investors, and principals alike are flummoxed (this seems to be the way he snatched the TV business from Universal CEO and Seagram's heir, Edgar Bronfman Jr.). Lots of people would want to take *that* course.

I HAVE TAKEN TO OBSERVING DILLER FROM afar. I have often seen him striding in blue pinstripes between Allen & Company, his investment bankers, and Wachtell, Lipton, his takeover lawyers, a few blocks apart, or setting out in the morning from his New York base at the Carlyle Hotel, jacket over his shoulder, walking alone through Central Park. Once, under the awning of the Carlyle, we might have even stopped to chat, except that I was with my children, who were crying and hitting one another. I wonder if I haven't seen something kindly come into his face. It could be that he appreciates the arc of the story—how a gay man, reckless in his honesty, without much education, beginning with no capital of his own, becomes one of America's most successful and admired businessmen. Or it could be that the possible twinkle in his eye comes from an understanding that these days, success is all about making it up as you go along—showbiz after all. Or I could be wrong. Most likely he is not kind at all. ■

E-mail: michael@burnrate.com

NIKKI FINKE

Menace, Anyone?

As the summer movie season gets under way, there's that 'Star Wars' prequel—and then there's everything else. Here's how the studios will fare against the 'Phantom' juggernaut.

IT'S COLD IN HOLLYWOOD. NO ONE CAN remember a May when the daytime temperature was only 57 degrees. And no one can recall the start of a summer when only one movie mattered. Okay, it may be only a mediocre movie, but to skip it is to miss the shared experience of the Super Bowl, the Stanley Cup, and the World Series combined. Because so many studios counterprogrammed *The Phantom Menace*, or steered clear of it altogether, summer ticket sales—which usually account for 40 percent of the industry's annual revenue—will total far less this year. This means a run on Maalox when many more studios' bottom lines will be handcuffed to the performance of their Christmas slates. Here's how the summer is shaping up, by studio.

Open wide: From left, *Austin Powers; Phantom Menace; Eyes Wide Shut; Wild, Wild West.*

20TH CENTURY FOX

WHILE **Star Wars: Episode I—The Phantom Menace** (May 19) is guaranteed to be a huge hit, it will have *no* effect on Fox's earnings. Why? Because in exchange for the privilege of claiming George Lucas's opus as its summer blockbuster, Fox receives only a reduced distribution fee of less than 10 percent. Even under these draconian terms, there isn't another studio that wouldn't have made the same lousy deal just for the bragging rights. *Phantom,* which is opening on Wednesday, could do $125 million in its first five-day weekend, with some theaters planning to run it all night and an expected 2.5 million cultists skipping work to see it first. The question is: Will *Phantom* have the legs to do more business than *Titanic*? (Answer: Yep.)

As for the rest of Fox's slate, who cares? Fox Searchlight's **A Midsummer Night's Dream** (running) is a delightful effort, but it won't make a dime. Fox 2000's Brad Pitt–Ed Norton vehicle **The Fight Club** (August 6)—two guys exploring their own vilest impulses through underground bare-fisted brutal fights in bars—has already earned the reputation as this summer's most reprehensible movie.

UNIVERSAL STUDIOS

YOU READ IT HERE FIRST: UNIVERSAL will have an astonishingly good summer, welcome news to Edgar Bronfman Jr., who just had the miserable task of posting March-quarter losses of $100 million. Things have already begun on a lively note with **The Mummy** (running)—a great trailer but a stiff of a picture. Just as *The Mummy* goes into rigor mortis, Universal will release **Notting Hill** (May 28), a clever romantic comedy whose humongous success will mean Tom Cruise–like paychecks for Julia Roberts. (On the other hand, costar Hugh Grant's price won't budge. It's not his movie.) Slick and sassy, this will be the season's first non–*Star Wars* flick to fetch $100 million, and it should certainly ring up $150 million by the fall.

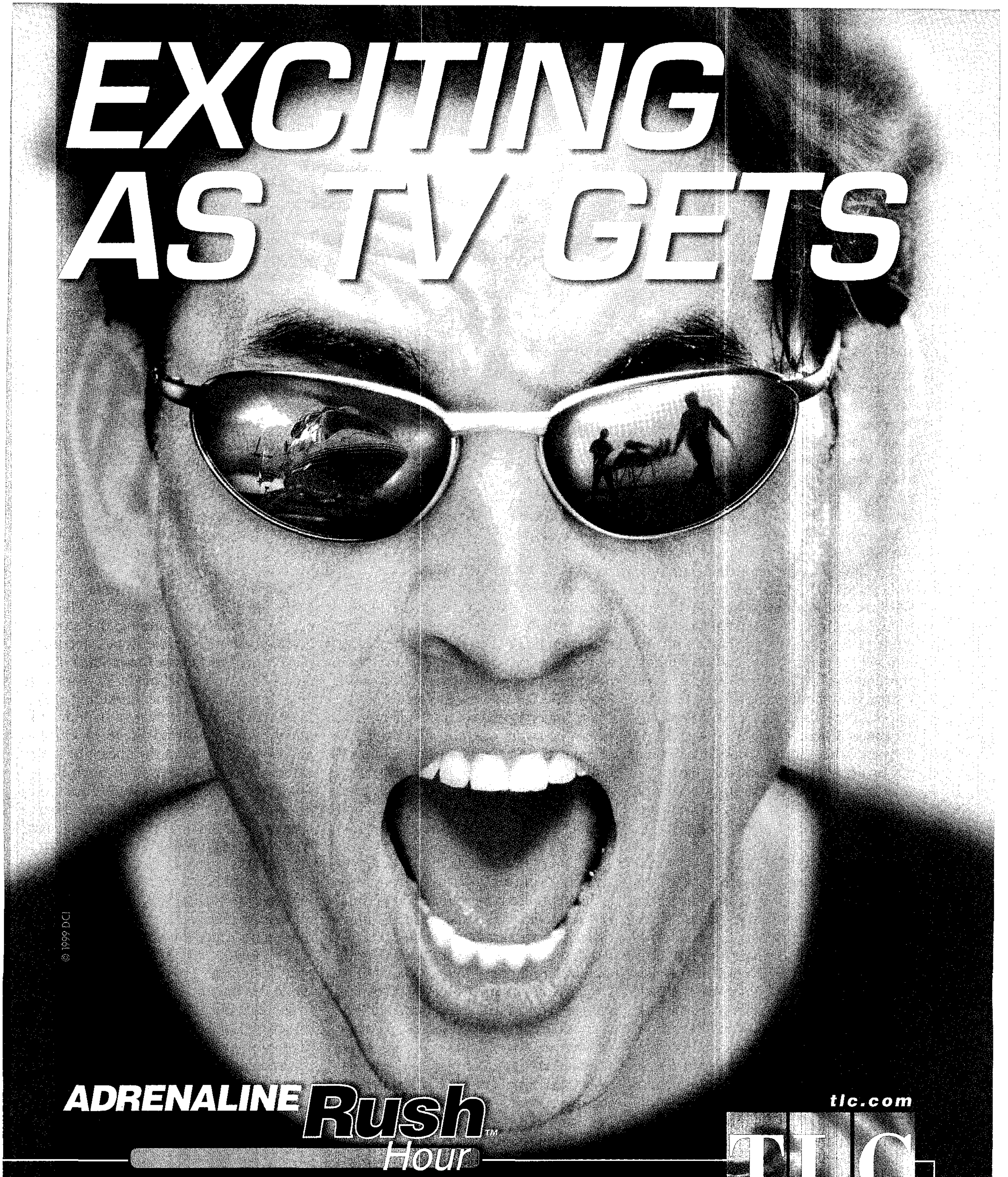
Conventional wisdom suggests that teenage boys will turn the no-star **American Pie** (July 9) into this summer's sleeper hit. Its onanistic trailer is getting the biggest laughs in theaters amid inevitable comparisons to *There's Something About Mary.* No one expects anything from the Steve Martin–Eddie Murphy flick **Bowfinger** (July 30). But Universal could do business with **Mystery Men** (August 6) if Janeane Garofalo and William H. Macy as wacky superheroes ("the Bowler" and "the Shoveler," respectively) is the irresistible hoot people think it will be.

SONY

ALL OF SONY'S HOPES ARE PINNED ON Adam Sandler, whose shoulders are just broad enough to carry the studio after the stunning success of Disney's *The Waterboy*. No one's denying **Big Daddy**'s (June 25) moneymaking potential, especially since Sony hired the comic for the bargain-basement price of $8 million (he's now in the $20-million club). But many have their doubts about pairing Sandler with a kid. Sounds a little too heartwarming, even if the poster does depict Sandler peeing against a wall, with the copy NATURE CALLED. GUESS WHO ANSWERED? As usual, Sony can't win for losing: The latest word is that this advertisement has been banned from New York City's subways and Santa Monica's beaches.

I love anything Muppet, so I'm convinced that this summer's **Muppets From Space** (July 14) will be a modest hit. (Hint: Gonzo is from another planet.)

Photographs: left to right, K. Wright/New Line Cinema; Keith Hamshere/Lucasfilm Ltd.; courtesy of Warner Brothers (2).



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But the rest of Sony's slate is scorched earth, financially. Unfortunately, Sony is throwing away the classy John Sayles film **Limbo** (June 4), which should have been released in the fall with the rest of the adult fare. Sony is high on **Dick** (August 4), which is *Clueless* meets *All the President's Men* when two teenage girls stumble into Watergate.

PARAMOUNT

YEAR IN AND YEAR OUT, PARAMOUNT SHOWS the other studios how to do it. This will be a solid summer on Melrose Place, maybe even a superlative one, given studio vice-chairman Robb Friedman's prowess for marketing movies as long as they have stars. My pet theory is that John Travolta's pictures do well only when he plays a wiseass, not a lardass. In **The General's Daughter** (June 18), Travolta is at his coolest, and this movie, based on a best-seller, with twists and turns aplenty—not to mention James Woods, chewing up the scenery as usual—will pique moviegoers' interest. But blockbuster? Unlikely.

It's been a long time between hits for director Garry Marshall, and an even longer time since he teamed up with Julia Roberts and Richard Gere for *Pretty Woman,* but **Runaway Bride** (July 30) has all the surety of a *faux* sequel—unless there isn't room for two Julias in one summer. "This is a case of two studios' not blinking," complained one executive. "Somebody should have moved their Julia out of the way." As for **South Park: Bigger, Longer & Uncut** (June 30), I wish those dirty-mouthed little schoolkids would fall on their two-dimensional faces. No such luck. But the R rating could be problematic for the target audience (*Beavis and Butt-head* was PG-13).

WARNER BROS.

THE CONVENTIONAL WISDOM IS THAT THIS could be Warner's greatest summer since the *Batman* series. Or its worst. Confused? So is Hollywood, especially because of the reshoots needed for Bob Daly and Terry Semel's high-cost, high-stakes action-adventure contender **Wild Wild West** (July 2). Still, you'd have to be nuts to count out both Will Smith and Barry Sonnenfeld, who together saved Sony's balance sheet in 1997 with *Men in Black.* On the other hand, there's the problem of *West's Titanic*-like budget, reportedly $200 million and climbing (Warner claims it's only 10 percent over budget).

Eyes Wide Shut (July 16) looks to be a much better prospect for profit now that its R rating is assured. Tom Cruise, even when paired with his wife (remember the *Far and Away* fiasco?), is the world's most bankable star, and the Stanley Kubrick factor adds the necessary class to what is essentially soft-porn artiness. The rumor is that, since Kubrick's death, not one but two famous directors have been overseeing final touches. But it's the summer's ultimate water-cooler picture, and for that fact alone, *Eyes Wide Shut* will rake in major money, perhaps as much as $100 million.

As for Warner's other fare, Renny Harlin's *Jaws*-wannabe **Deep Blue Sea** (July 30) is rumored to have FX problems, "but it's hard not to bet on a shark," as one exhibtor puts it. Back-to-back Hugh Grant movies (Warner has **Mickey Blue Eyes** on August 13) are deemed one too many. Unfortunately, the studio's performance is crucial to the futures of Daly and Semel, who hope to continue in their status as the two highest-paid movie executives in Hollywood (they earn *way* more than their boss, Time Warner chairman Gerald Levin). In the midst of arduous contract negotiations, the pair reputedly has been making nice with notorious tightwad Ted Turner, who cares only about results.

NEW LINE CINEMA

MIKE MYERS ON THE COVER OF *TIME*—'NUFF said. This is without doubt the second-most-anticipated movie of the summer, and perhaps the second-most profitable, as New Line finally moves up from Siberia to the power dais thanks to **Austin Powers: The Spy Who Shagged Me** (June 11). Look for one of those rare phenomena when the sequel takes in more than the original. Even better: No. 2 cost only $30 million. But until chairman Bob Shaye can muster more than one megahit every couple of years, he'd better forget about his plans to direct. Yes, *direct.*

DISNEY

MY RULE OF THUMB WITH DISNEY ANIMATION is that it succeeds best when furry critters are in the picture. **Tarzan** (June 18) meets that criterion and is a wonderful movie besides, according to exhibitors. But the animation market is overcrowded (Fox, DreamWorks, Warner Bros.) and overexploited. The audience for animated films is growing alarmingly younger, since boys weaned on Bart Simpson would rather watch Adam Sandler play the idiot waif or Jim Carrey talk out of his butt. At least the live-action **Inspector Gadget** (July 23) has some of the requisite 'tude.

There's no usual Jerry Bruckheimer blow-up-everything-in-sight popcorn thriller (understandable, after Eisner went ballistic last year when *Armageddon's* budget went north). Too bad **Instinct** (June 4) doesn't deliver, despite the promise of Anthony Hopkins as another nutcase. The word of mouth on Spike Lee's **Summer of Sam** (about New York City in the midst of David Berkowitz–induced madness; July 2) may be fantastic (and brutal—it's flirting with an NC-17), but it's too small a movie to pull Disney out of its doldrums.

DREAMWORKS SKG

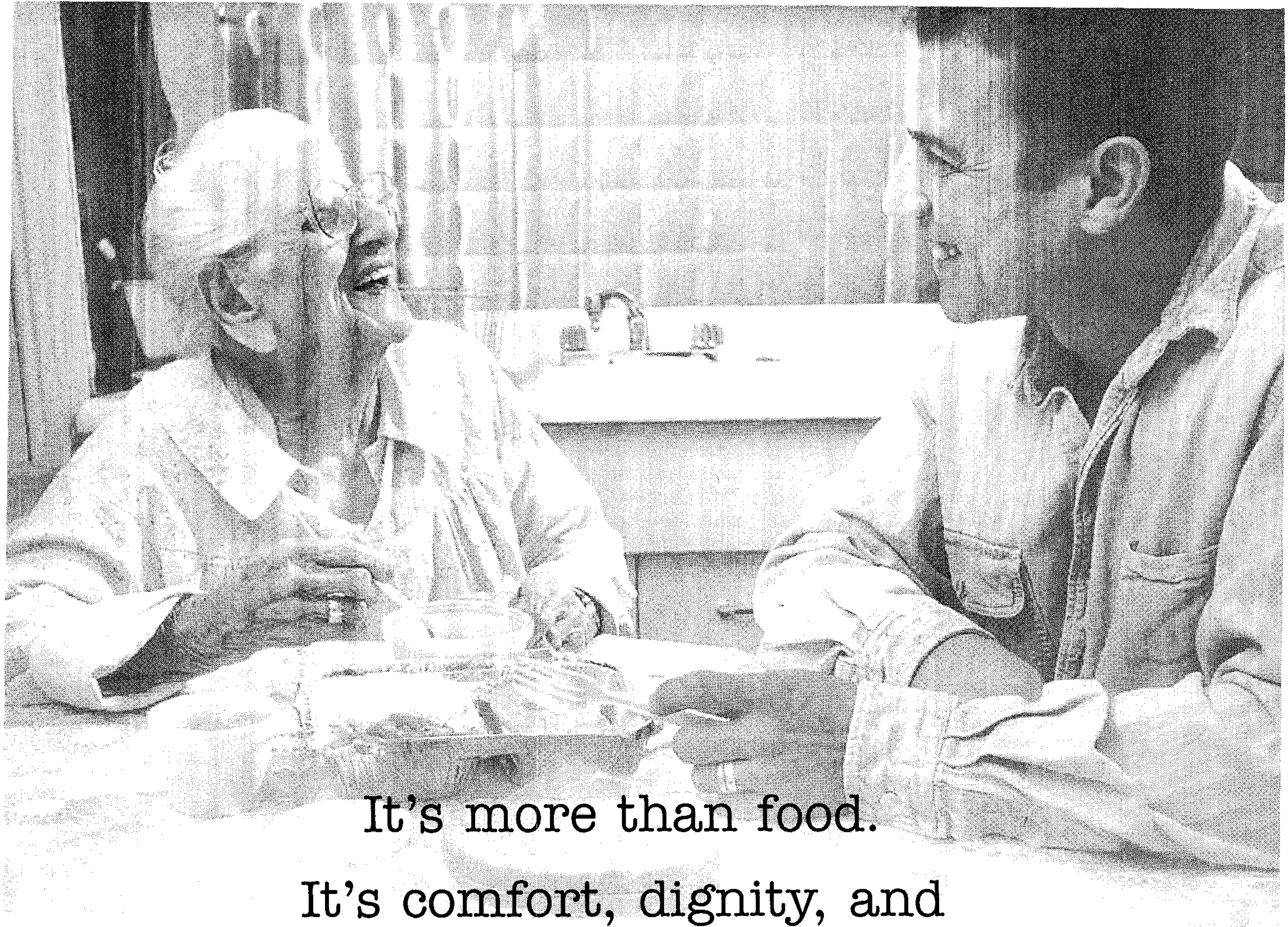
UNFORTUNATELY FOR DREAMWORKS INvestors, Steven Spielberg passed on the summer. Instead, there's Spielberg Lite: **The Haunting** (July 23), an old-fashioned horror film by *Twister* and *Speed* helmsman Jan De Bont. Filled with wow-'em special effects and the same new Dolby Digital Surround EX sound system also used on *Phantom Menace,* it should satisfy teens and adults alike and could ring up big numbers. As for the prospects for **The Love Letter** (May 21), only three letters are needed to describe its box office potential, exhibitors tell me: DOA.

MGM

LAST YEAR, MGM WAS TOAST, SO BURNED that it didn't even qualify as a contender. This year is not much better. Forget, for a moment, that studio owner Kirk Kerkorian just fired chairman Frank Mancuso Jr. Now the head of MGM's casino business is running the studio. MGM's summer-movie hopes are misplaced on **The Thomas Crown Affair** (August 11). "Any sequel made 30 years later is questionable," one marketing executive rued. Yes, it was a wonderful movie when it starred Steve McQueen and Faye Dunaway at the apexes of their careers. But I wouldn't sit through B-listers Pierce Brosnan and Rene Russo on Showtime. And the wooden Cher is horribly miscast in Franco Zeffirelli's **Tea With Mussolini** (running).

MIRAMAX/DIMENSION

HOLLYWOOD HAS SHREDDED THE PROVERbial goose that laid the golden egg now that teen slasher flicks like **Teaching Mrs. Tingle** (August 13) are too ubiquitous, even if this one has Helen Mirren. And while having the creator of *Dawson's Creek* and the *Scream* movies make his directorial debut could be an event of high camp, that fact is probably lost on this movie genre's slack-jawed audience. On the other hand, the de rigueur costume dramedy **An Ideal Husband** (June 18) is said to be lacking in both charm and star power. True, the Weinstein brothers save their biggest contenders for autumn. But the question remains: If Bob's Dimension Films stops making megaprofits in August, can Harvey's Miramax still market Oscar winners in December? ■



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THE BOTTOM LINE **NATHANIEL WICE**

Nit-Wit

Low-rent online broker Wit Capital gives high-roller access to some of the Internet's hottest IPOs. But clicking for them is a grubber's game.

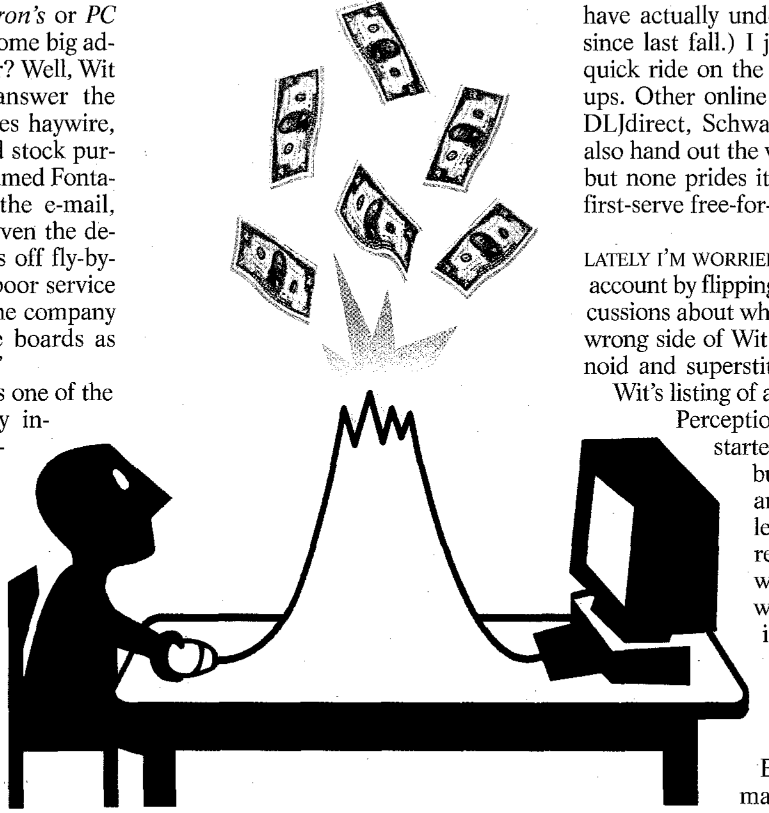
HUNDRED-MILLION-DOLLAR 26-year-olds and truck-driver tycoons have created the impression that Internet investing is a lot of fast money. I'm here to tell you that it's hard work. Just this afternoon I spent 35 minutes banging on my browser's reload button, trying to register for a piece of the barnesandnoble.com IPO.

The Web page belongs to a lower-Broadway stock brokerage called Wit Capital. You know how *Barron's* or *PC Magazine* is always naming some big advertiser the best online broker? Well, Wit is the worst. They don't answer the phones, the site regularly goes haywire, and I've had both money and stock purchases misplaced. One guy named Fontanetta seems to answer all the e-mail, when he gets around to it. Even the design of the Web pages comes off fly-by-night, with apologies about poor service posted on the home page. The company is known in online message boards as "DimWit" and "Clownshow."

It is also known, though, as one of the only outlets where small-fry investors can vie for public offerings of new Internet stocks. For the past six months, this has been a dumb but surefire way to make money. (Wit's only balance requirement is $1,000; accounts numbered more than 20,000 as of April.) I signed up for my Wit account last November after watching theglobe.com price at $9 and then, in one of the most dramatic examples of Internet mania, start trading at $87. Why should spreads like that only belong to Al D'Amato and big brokerage clients? Anyone who was able to get 100-share lots at the $9 offering price had the chance to buy at $900 and sell the same day for $8,700.

It's not shrewd investing; it's not daring trades. Like I said, it's stupid.

DESPITE WIT'S BAD-JOKE SERVICE, THE COMpany has a rich pedigree. Andy Klein, Wit's founder, graduated from Harvard Law School to Cravath, Swain & Moore. He left to found a microbrewery called Spring Street, makers of a wheat lager called Wit Beer. After offering shares of Spring Street directly to investors over the newfangled World Wide Web, Klein started Wit Capital in late 1997. Although his grand vision involves digital trading systems that cut out investment-banker middlemen, his company has flourished mostly as a kind of retail backdoor for the most insider Wall Street deals. Goldman, Sachs, feeling its own way around the brave new world of digital populism, bought 22 percent of the company in March. Wit staff includes name-brand recruits from other Wall Street firms—the head of research is Jonathan Cohen, a top-rated Internet analyst stolen from Merrill Lynch, and the chairman and co-CEO is Bob Lessin, the former vice-chairman of Salomon Smith Barney.



Wit's site has warnings about "flipping," or dumping shares as soon as they go public. That's of course what many institutional clients do; first-day trading volume often outpaces the number of shares available. Wit alludes to some kind of point system for penalizing flippers that's never actually explained. But I was not opening a Wit Capital account to get in early on the next Microsoft. (And except for whiz kids like eBay and Priceline.com, Net IPO's, once public, have actually underperformed the Dow since last fall.) I just wanted to hitch a quick ride on the first-day Internet run-ups. Other online brokers like E*Trade, DLJdirect, Schwab, and now Discover also hand out the winning lottery tickets, but none prides itself on the first-come, first-serve free-for-all hosted by Wit.

LATELY I'M WORRIED THAT I KILLED MY WIT account by flipping too much. Online discussions about what it takes to get on the wrong side of Wit tend toward the paranoid and superstitious. I was on top of Wit's listing of an April IPO called Net Perceptions—came out at $14, started trading above $30—but was never allocated any shares. I know at least three friends with relatively new accounts who *got* shares but weren't any faster at registering.

Those friends owe me lunch. Others still don't understand what's going on. Even with all the bull-market background noise, I still sometimes fail to communicate the Wit deal. Most mistakenly think it requires investment skill, although one day-trading Schwab friend frowns that it's not sporting. He's making too much off Amazon.com to bother with these 100-share crumbs.

Each Wit convert is pledged to sound the alarm when a Wit offering is detected. A chain of relationships connects us even though we don't all know one another. I picture these cells all over the country, allies united against unknown

Illustration by Igor Kopelnitsky.

online masses. The phone will ring at lunchtime with a staccato "Wit." Then the dive for the bookmark, almost always resulting in a server error, as Wit's operation buckles under the customer attack. Registrations seem to run 200 per minute, and most of these offerings go to only a few thousand customers. Caught in the crush—the methodical reload, reload, reload—slogging through the four-step process of registering interest, you can spend half an hour in this mindless clicking before scoring the final serial number and time stamp.

One of my recruits procured a program called WebWatcher that checks the Wit Capital IPO page for changes every 60 seconds. I have no idea who wrote the program. Like some virus or chain letter, it came from a friend who got it from a friend. It doesn't show up on any online searches, and it has the feel of a homemade effort. It's also hard-coded with the specific Wit Capital IPO page. Sometimes it doesn't work, popping up false-positive "Page has changed" alerts even when nothing's new. For a while I thought Wit had installed some kind of server countermeasure; then just as suddenly the program started working again.

I just wanted to **hitch a quick ride on the first-day Internet run-ups.** *Other online brokers also hand out the winning lottery tickets, but* **none prides itself on the first-come, first-serve free-for-all** *hosted by Wit.*

Mission creep is a constant threat. You track the progress of IPO fodder even after dumping it. VerticalNet did this to me in February. I got 100 shares at the offering price of $16, which I sold the next day for 42¼, racking up a $2,600 profit. But then it kept going past $100. This worked on my conscience; maybe it's worth keeping my good name with Wit after all—especially if the stock's going to double again. Some people even treat IPOs as investing (presumably the ones bidding up the shares I'm so anxious to dump). There's an endless stream of IPO commentary that analyzes underwriter quality, first-mover advantages, and price-to-sales ratios. But that news has nothing to do with me. All I need to know about One-Main.com when it shows up one afternoon on Wit is that the name is golden. I don't care that the company controls the Kansas market for dial-up Internet access, or that Bob Dole sits on the board. All that matters is it's an Internet IPO I can flip.

Wit used to have a discussion area for customers, since taken down. Now the best talk takes place on a stock gab site called Silicon Investor. Customers, some of them obviously not well heeled, compare time stamps. Experienced users share tips on how to get through on the phone: Dial for ten minutes until you get put on hold, then leave the speakerphone on, sometimes all day. "I go to meetings, lunch, et cetera, with the phone on, and if I get lucky I get an answer when I'm at my desk."

For most, Wit is Oz-like. I've visited the Wit offices at 12th Street and Broadway to deposit extra money before a pricing. It was downtown chaos, an underfurnished real-estate or telemarketing office. The receptionist worked a fully illuminated phone console—ah, so *that's* where it all happens—while also sorting through a large pile of account applications and deposit envelopes. The next week, a notice on the site warned off drop-ins.

Two of my biggest scores, both in the 100-share range: CBS's MarketWatch.com, priced at $17, dumped at $97; iVillage, priced at $24, unloaded at $89. At the start of this decade, films and other businesses were scrappily financed with credit-card debt—will new funding mythologies spring from the retail spoils of Internet IPOs? There's even a site called Invest-o-rama using iVillage IPO profits as marketing seed money. Maybe Wit will help underwrite its IPO one day. After getting 100 shares of Priceline.com through an E*Trade account—offering price $16; first-day sale $68 7⁄16—a poet friend exclaimed, "It's better than Yaddo."

Wit won't comment these days about its service or ambitions because—why else?—it's filed for its own IPO. That will probably happen next month, provided Internet stocks don't boil over first. One of the recent service apologies from founder Klein announced new phone lines, but the service seems more overrun than ever. A Wit registration statement, submitted to the SEC in March, conceded the point: "To date, we have been given only minimal share allocations. . . . We have experienced a high level of customer dissatisfaction."

But I won't have any complaints if I get 100 barnesandnoble.com shares.■

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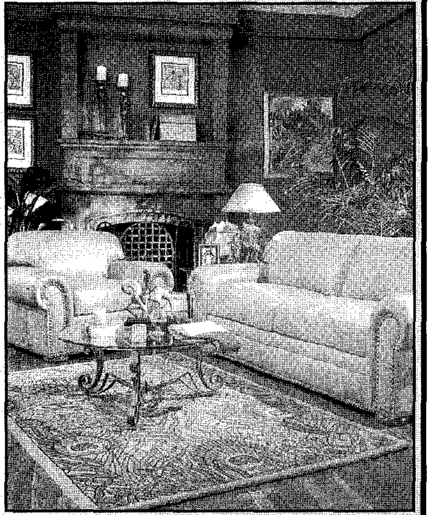

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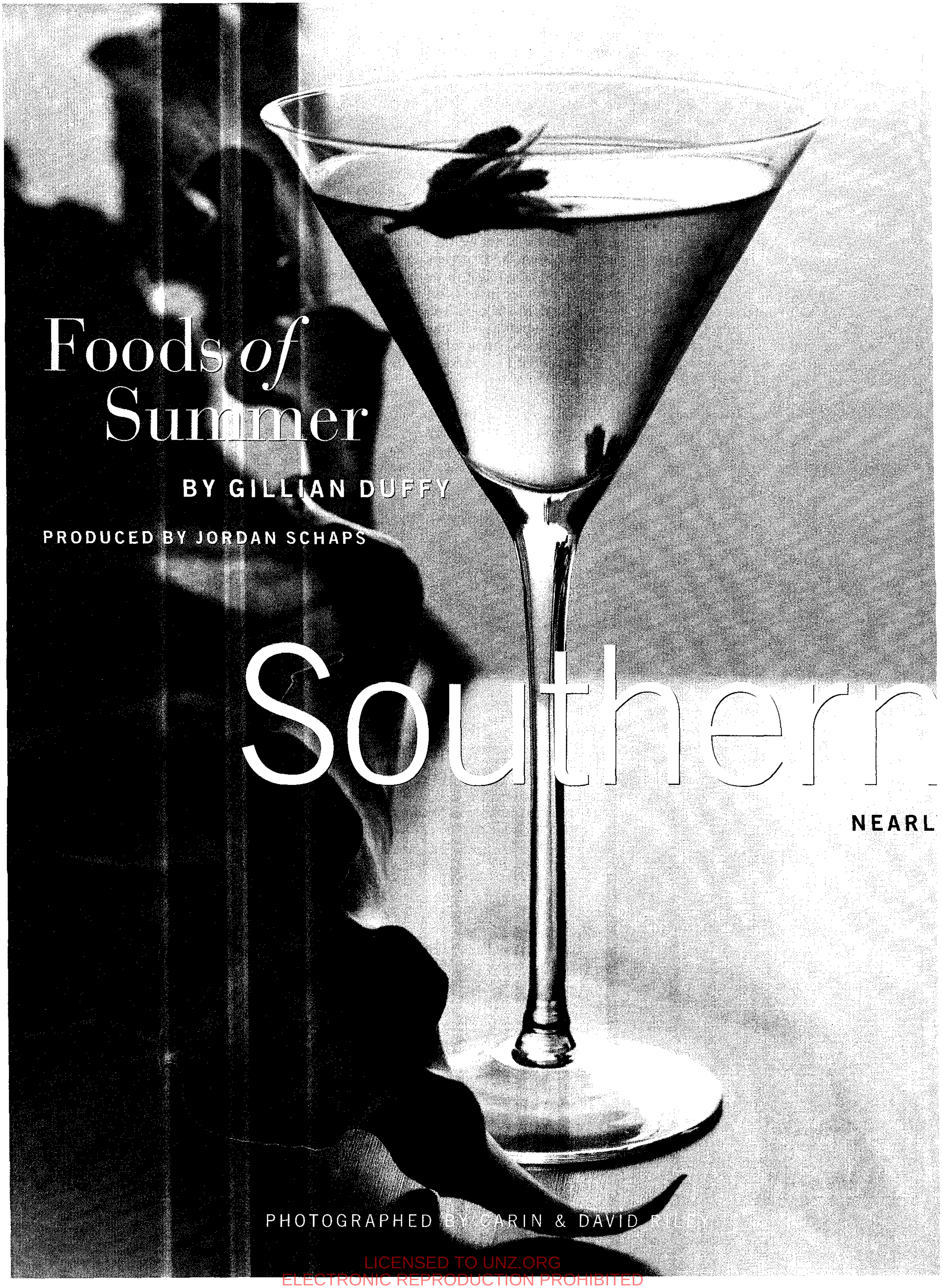


Foods *of* Summer

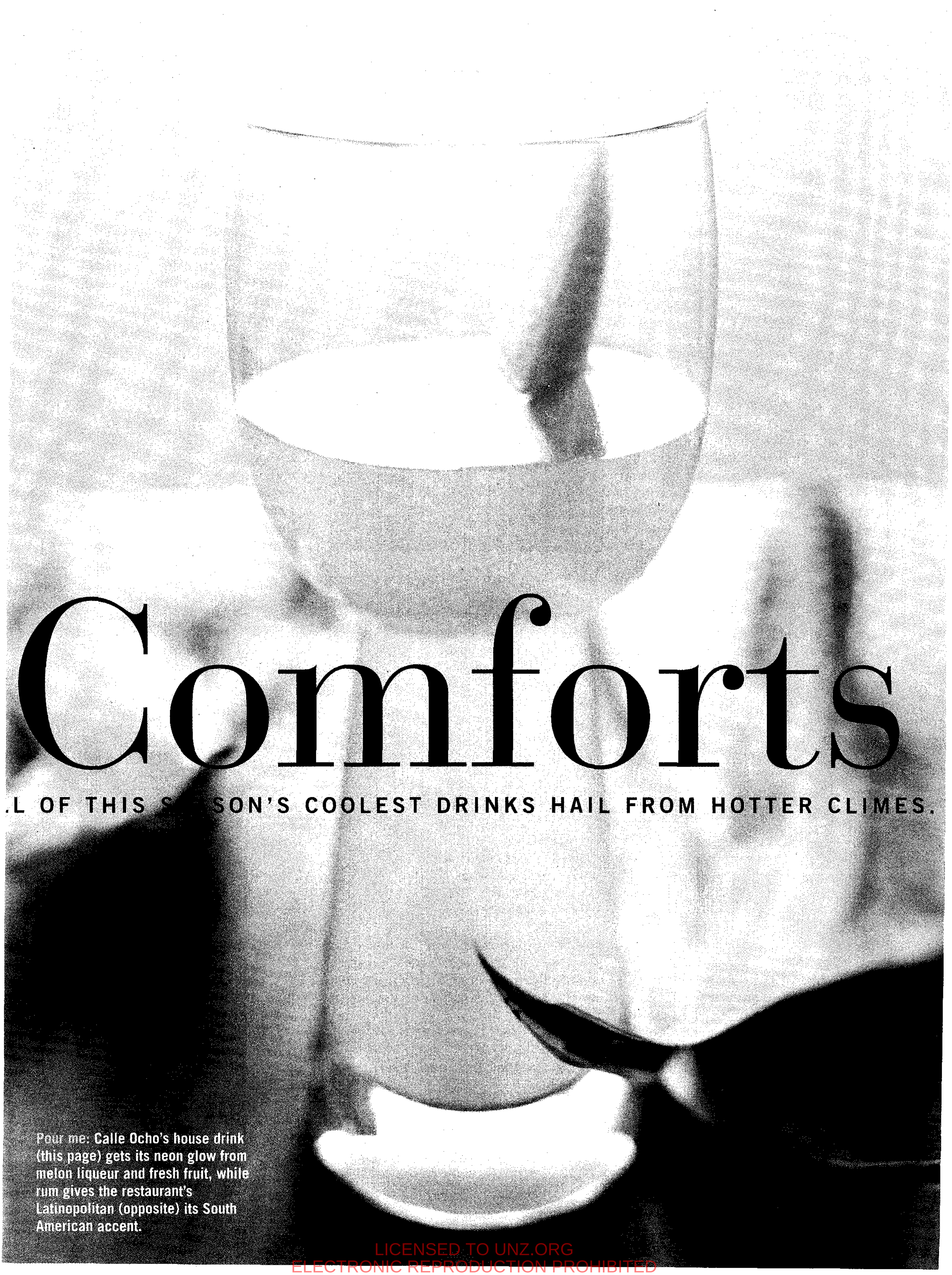
BY GILLIAN DUFFY

PRODUCED BY JORDAN SCHAPS

Southern

NEARL

PHOTOGRAPHED BY CARIN & DAVID RILEY



Comforts

L OF THIS SEASON'S COOLEST DRINKS HAIL FROM HOTTER CLIMES.

Pour me: Calle Ocho's house drink (this page) gets its neon glow from melon liqueur and fresh fruit, while rum gives the restaurant's Latinopolitan (opposite) its South American accent.

Bartenders all over town are heading for the border. From classic Cuban mojitos and Brazilian caipirinhas to Dixiefied fruit juleps and the new rum-based Latinopolitan—the summer's hot cocktails are tangy, strong, and icy cold.

the recipes

Each recipe makes one drink.

Pisco Sour

BOLÍVAR

2 ounces pisco
1½ ounces simple syrup
½ ounce fresh lime juice
1 teaspoon egg whites (frozen pasteurized egg whites can be used)
Dash bitters
Garnish: stalk of sugar cane

Place 1 cup ice, pisco, simple syrup, and the lime juice in a blender. Blend until smooth, about 40 seconds. Add egg white and blend for another 10 seconds. Pour into a tulip-shape glass, splash with two or three drops of bitters over the top, and serve immediately. (If you make more than one at a time, the drink comes out smoother.)

Calle Ocho

CALLE OCHO

2 ounces Malibu coconut rum
1 ounce melon liqueur
¾ ounce fresh pineapple juice
¾ ounce fresh orange juice
Garnish: sliced cherry (optional)

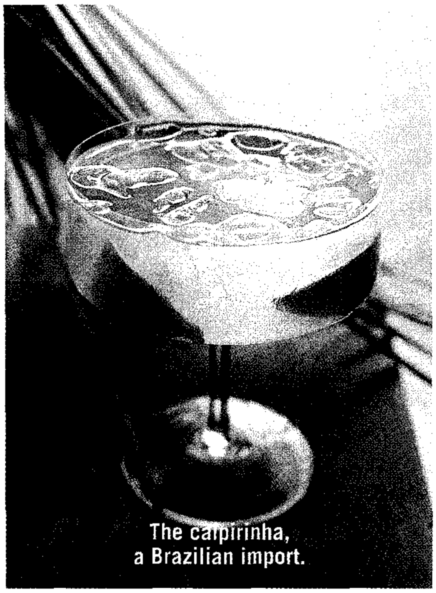
Shake all the ingredients together over ice, and strain into a martini glass. Garnish with a sliced cherry on the rim of the glass.

Mojito

VANDAM

½ cup loosely packed mint leaves
1 tablespoon instant-dissolving sugar
2 ounces Bacardi Limón rum
Club soda
½ ounce fresh lime juice
½ ounce Gosling's Black Seal rum
Garnish: lime wedge and mint sprig

Place ½ cup mint in a highball glass with sugar and muddle quickly together, taking care not to smash the leaves. Fill glass with ice cubes, add the Limón rum, fill glass two thirds full with club soda, and add lime juice and black rum. Stir quickly and garnish with a lime wedge and a mint sprig.


The caipirinha, a Brazilian import.

Latinopolitan

CALLE OCHO

2 ounces Bacardi Limón rum
½ ounce triple sec
½ ounce cranberry juice
Splash of fresh lime juice
Splash of sour mix
Garnish: mint sprig

Shake all the ingredients together over ice, and strain into a martini glass. Garnish with mint.

Caipirinha

CALLE OCHO

1 lime wedge
Splash of fresh lime juice
¾ ounce simple syrup
2 ounces cachaça
Garnish: lime wheel

Muddle the lime wedge with the lime juice. Add the syrup and cachaça, shake ingredients together with 1 cup ice cubes, and pour into a rocks glass. Garnish with a lime wheel.

Blackberry Julep

DALE DEGROFF AT BLACKBIRD

1½ ounces Marie Brizard blackberry liqueur
¾ ounce fresh lemon juice
¾ ounce simple syrup
Garnish: Mixed marinated berries (for 1 pint of blueberries, strawberries, and black and red raspberries, steep for 3 hours in 2 teaspoons brandy, 4 teaspoons Cointreau, and 2 tablespoons sugar)

Shake all the ingredients with 1 ounce water and ice. Strain into a highball glass three-quarters filled with crushed ice. Garnish with 1 heaping tablespoon marinated mixed berries and serve with a straw.

Port Cobbler

DALE DEGROFF AT BLACKBIRD

½ wheel orange
¼ wheel fresh pineapple
1 lemon wedge
1 ounce orange curaçao
4 ounces ruby port
Garnish: additional orange, pineapple, and lemon wedges (with skin)

Muddle the fruit and curaçao in the bottom of a tall bar glass. Add port and 1 ounce of water. Shake with ice cubes, and strain into a second glass filled with crushed ice. Garnish with fruit and serve with a straw.

Champagne Cobbler

DALE DEGROFF AT BLACKBIRD

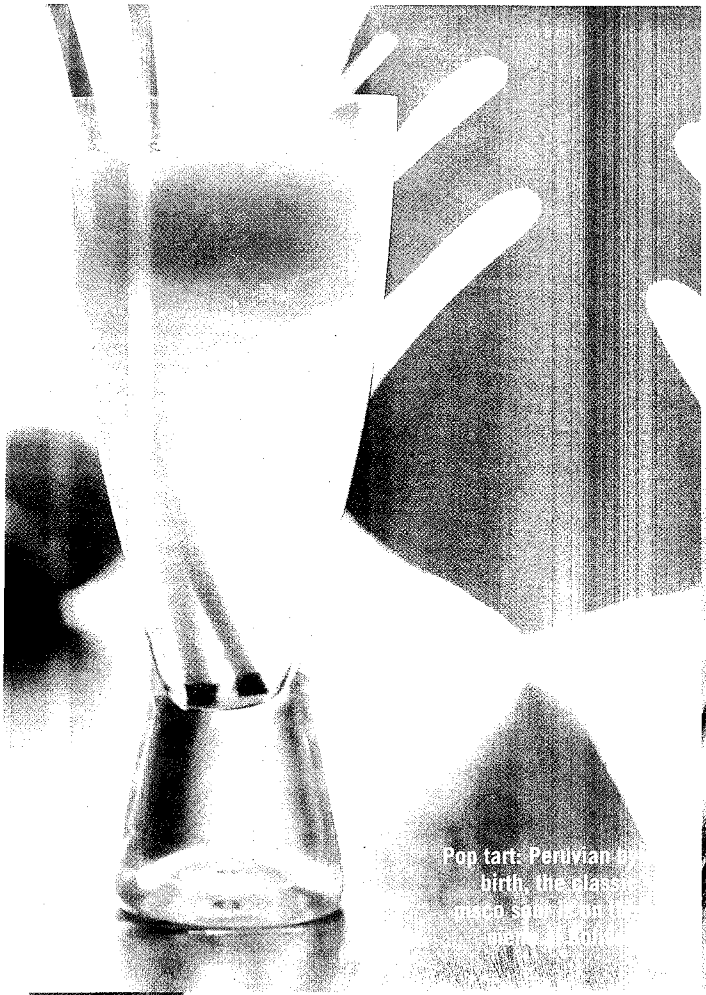
½ orange wheel
¼ wheel fresh pineapple
1 lemon wedge
1 ounce Maraschino liqueur
4 ounces champagne
Garnish: additional orange, pineapple, and lemon wedges (with skin)

Muddle the fruit and liqueur in the bottom of a bar glass. Add champagne and 1 ounce water. Shake with ice cubes, then strain into a second glass filled with crushed ice. Garnish with fruit and serve with a straw.

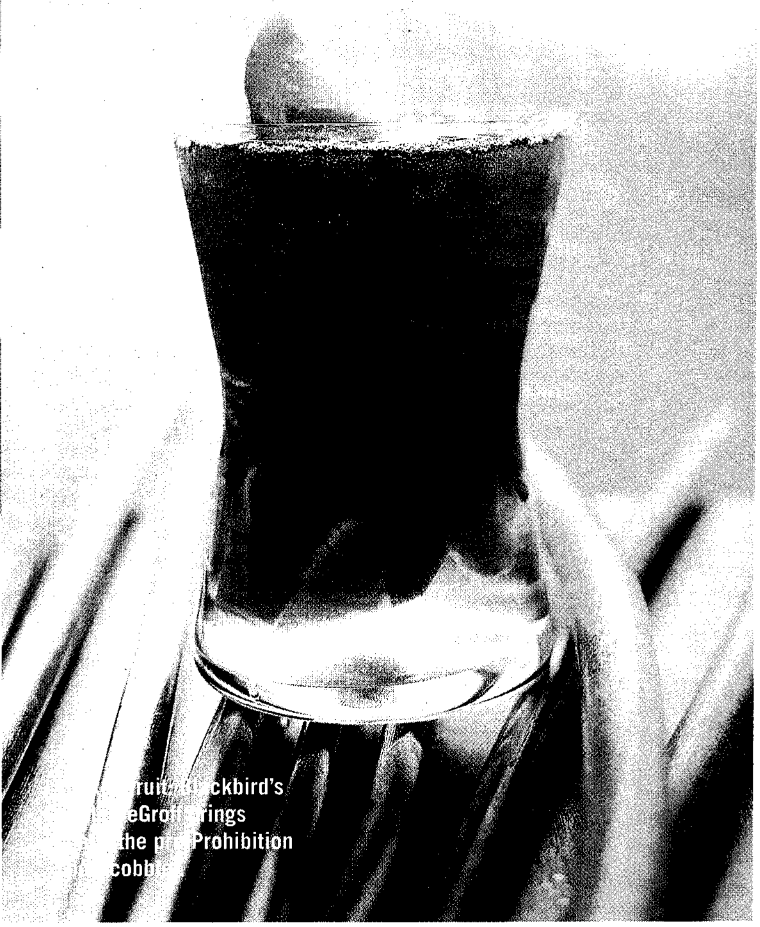
Simple syrup: *Shake 1 cup sugar with 1 cup water together in a bottle. Use once sugar has dissolved. Will keep in the refrigerator for several days.*

Note: *One ounce equals 2 tablespoons.*

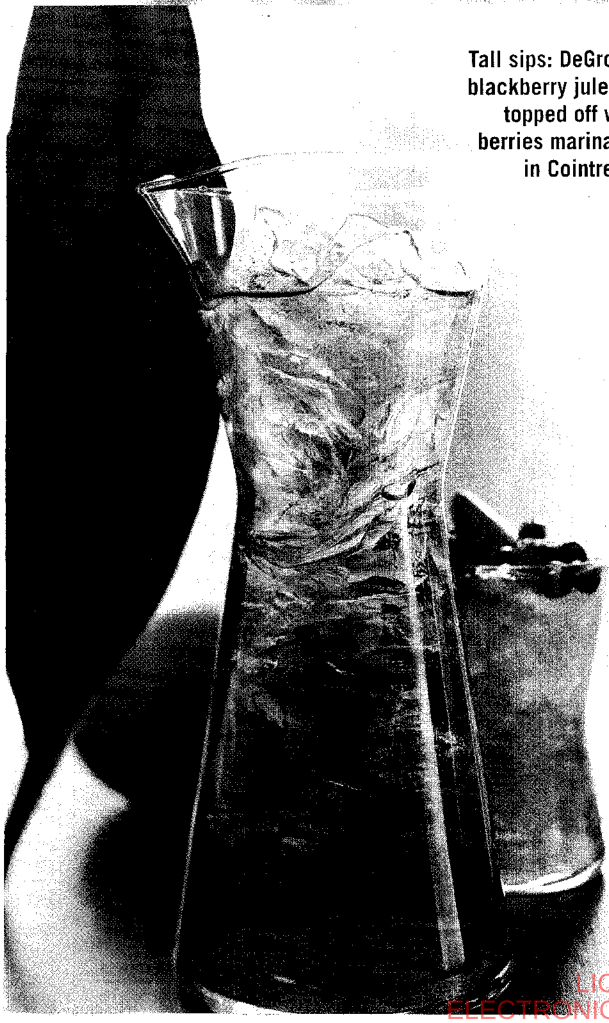
FOOD STYLING BY WILLIAM L. SMITH; PROP STYLING BY ROBYN GLASER. PREVIOUS PAGE: LEFT, GLASS FROM CALVIN KLEIN HOME; RIGHT, GLASS FROM MOSS. THIS PAGE: GLASS FROM BERGDORF GOODMAN. OPPOSITE PAGE: TOP LEFT, GLASS FROM MOSS; TOP RIGHT, GLASS FROM DEAN & DELUCA; BOTTOM LEFT, DECANTER FROM AD HOC SOFTWARES.



Pop tart: Peruvian by birth, the classic pisco sour [illegible]

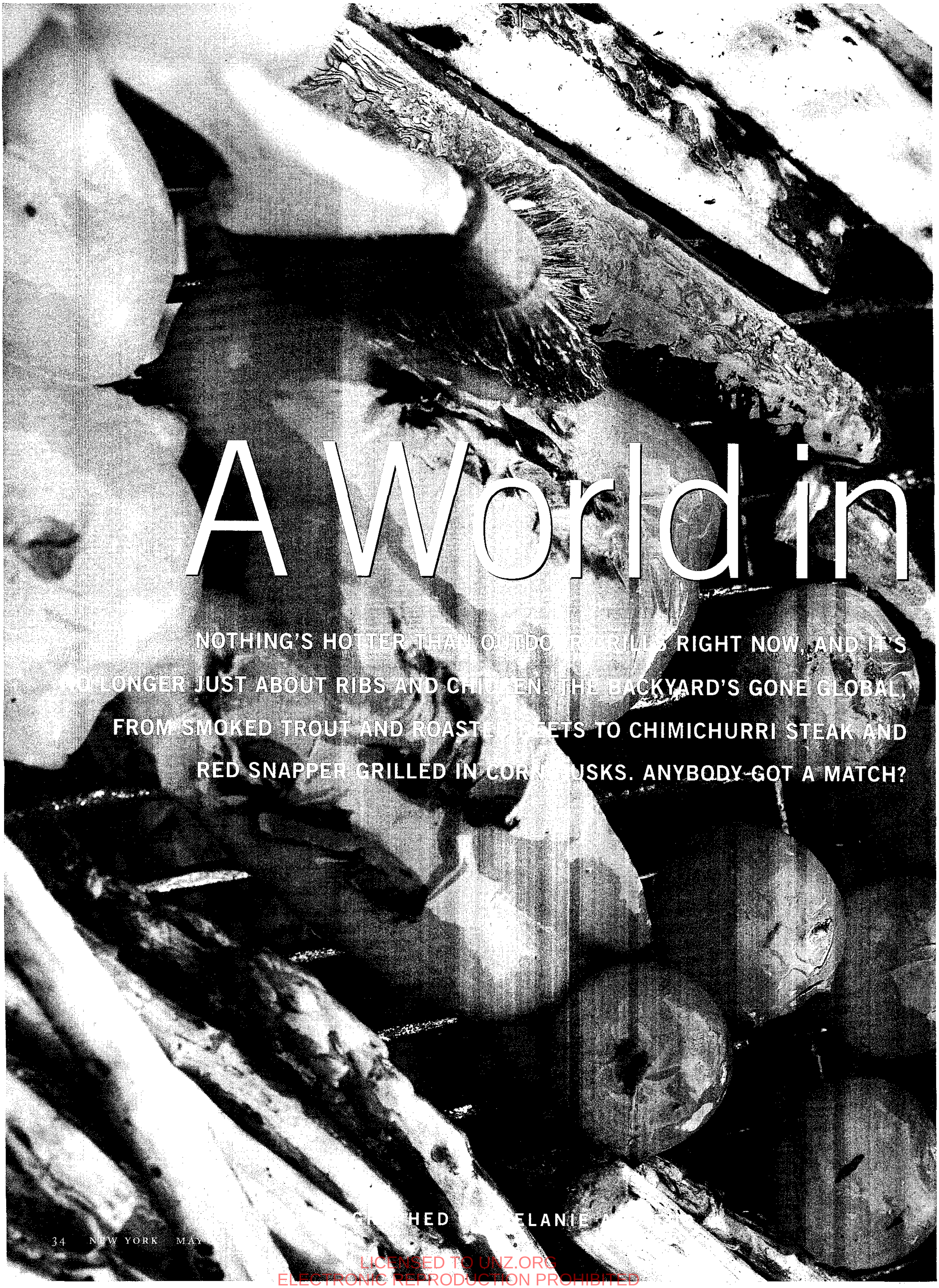


[illegible] fruit: Blackbird's [illegible] DeGroff brings [illegible] the pre-Prohibition [illegible] cobbler



Tall sips: DeGroff's blackberry julep is topped off with berries marinated in Cointreau.

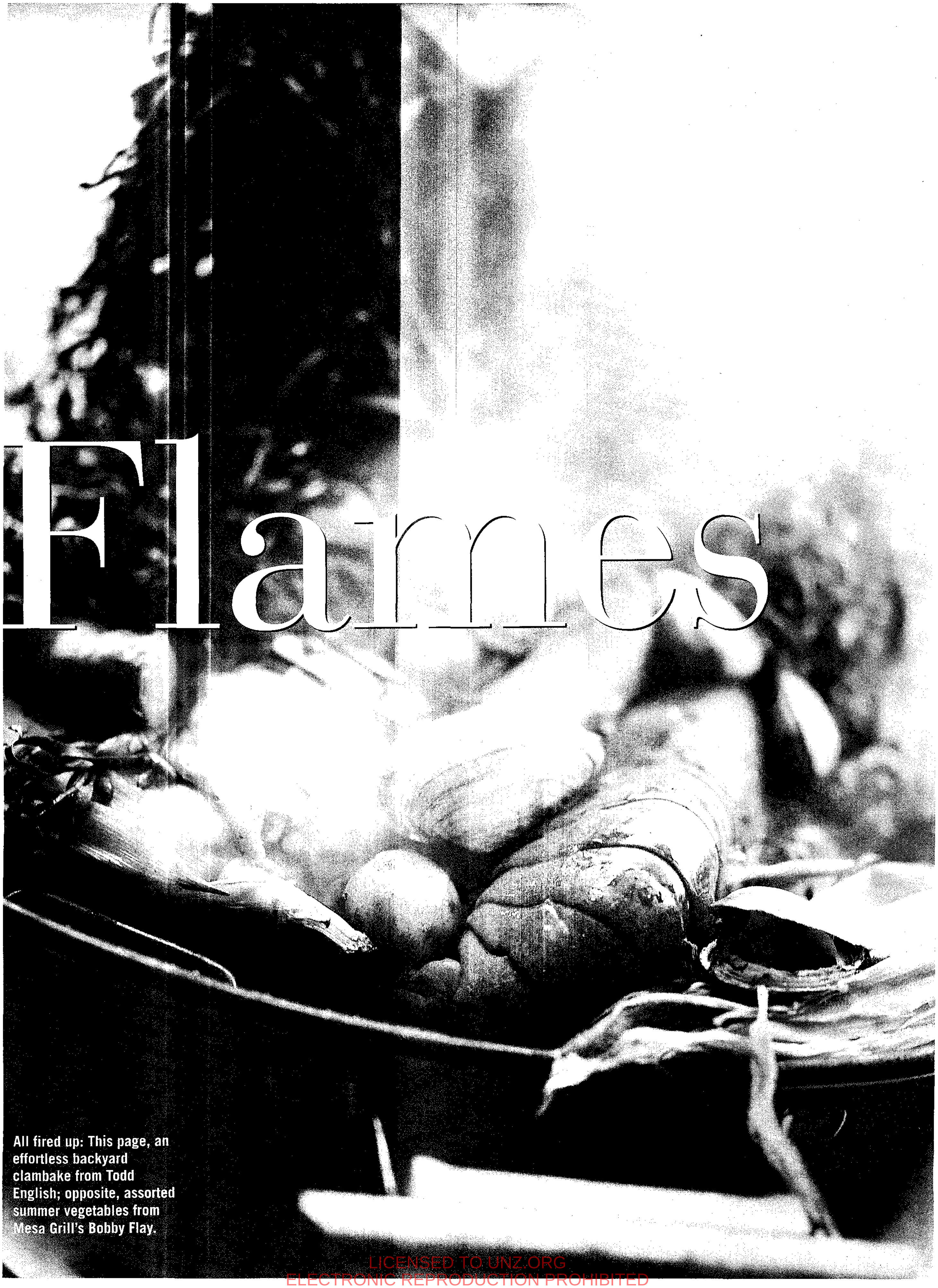
Mint condition: Black rum floats atop Vandam's mojito, a tangy old-Havana favorite.



A World in

NOTHING'S HOTTER THAN OUTDOOR GRILLS RIGHT NOW, AND IT'S NO LONGER JUST ABOUT RIBS AND CHICKEN. THE BACKYARD'S GONE GLOBAL, FROM SMOKED TROUT AND ROASTED BEETS TO CHIMICHURRI STEAK AND RED SNAPPER GRILLED IN CORN HUSKS. ANYBODY GOT A MATCH?

[illegible] HED [illegible] ELANIE [illegible]



Flames

All fired up: This page, an effortless backyard clambake from Todd English; opposite, assorted summer vegetables from Mesa Grill's Bobby Flay.

Foods *of* Summer

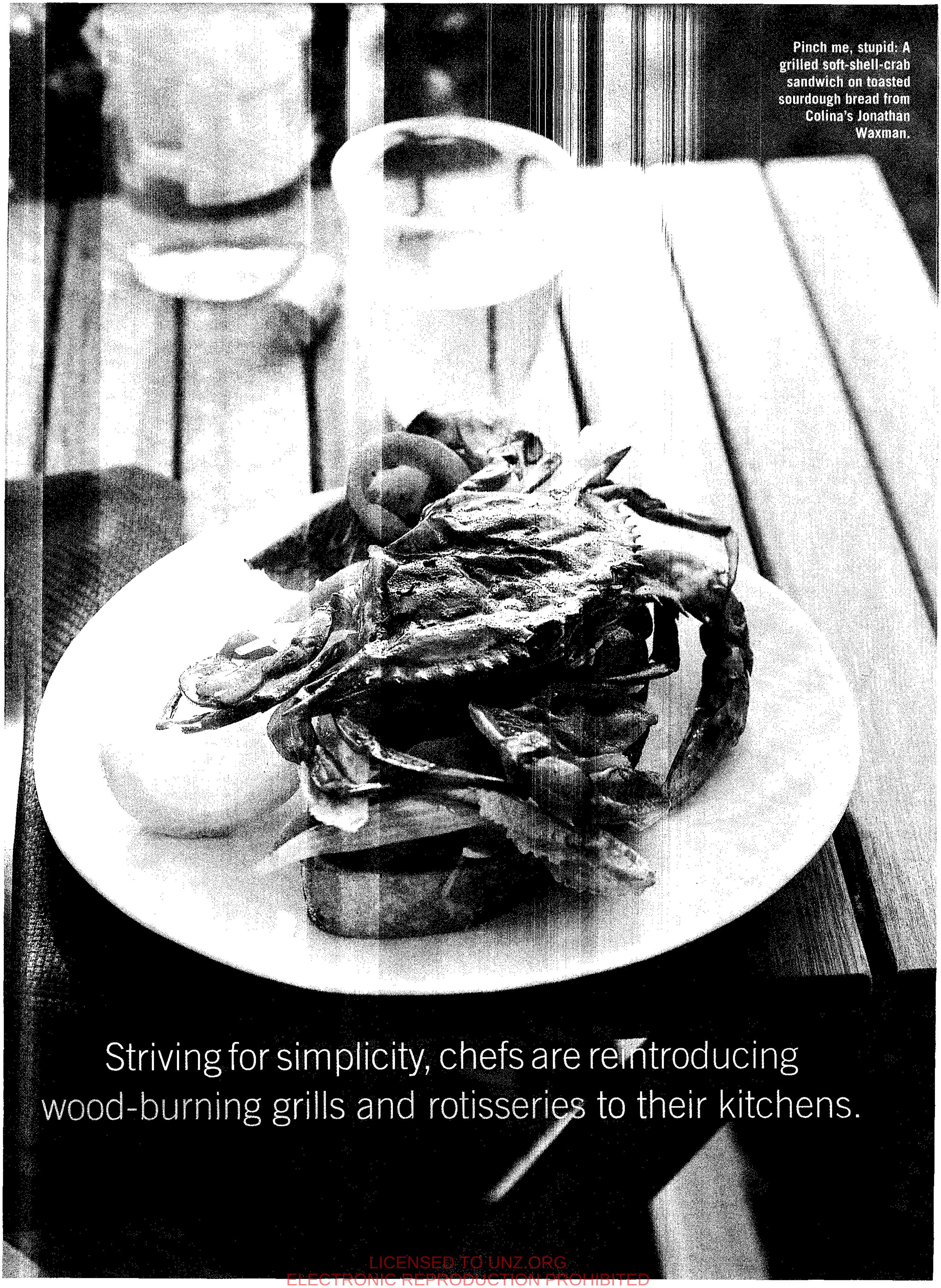
Where is it written in the barbecue bylaws that summer cookouts need to be all about beef? Not that we're immune, you understand, to the seductive pleasure of searing a juicy sirloin over smoldering coals. (On page 45, a steakhouse guru shares the steps to charred perfection.) But, as some of New York's most innovative chefs demonstrate in these pages, a grill—even the cute little kettle number accumulating rust in the garage—is capable of versatile, crowd-pleasing greatness. It steams clams. It smokes trout. It roasts vegetables. Want to show off? Invest in a spit. There's no limit to what can be cooked on the grill.

All right, maybe there is a limit. We'd stop short of a Grand Marnier soufflé. But limitations like that shouldn't pose too much of a problem, since French-style fussiness is rapidly losing ground to American simplicity—a trend that chef Jonathan Waxman, now consulting at Colina in the Flatiron district, defines as "finding really good ingredients and not messing around with them." He and a half dozen other grilling groupies have found some spectacular ingredients for eighteen recipes that require the bare minimum of messing. What to throw on the grill? How about Waxman's own spicy soft-shell crabs over wood-grilled sourdough toast. Rick Moonen's smoked trout with a dill-mustard-infused horseradish cream. Floyd Cardoz's savory lamb brochettes from Tabla. Bobby Flay's signature layered lobster quesadillas, chili-spiked and cut into wedges, or his moist, smoky red snapper wrapped in corn husks. Even, amazingly, a clambake, like the one Todd English, chef-owner of Westport's Miramar, has transported from the beach to the backyard: lobster, clams, potatoes, and corn steamed between layers of seaweed, the perfect protection against moisture loss and overcooking.

As chefs strive for simplicity, they've reintroduced wood-burning grills and rotisseries to their high-tech kitchens. Beacon, set to open in midtown next month, is "an entire restaurant based on grilling," says chef Waldy Malouf, who loves "the simplicity of adding fire and heat to food, and the flavor of the charcoal and the caramelization." That flavor is foremost in his dramatic grilled whole red snapper stuffed with olives and fennel and in English's cumin-rubbed Greek-style spit-roasted chicken, with its delectably crispy skin and ultra-moist meat. Vincent Scotto has built two grills and a wood-burning oven at Scopa, his new Madison Square Park restaurant and takeout emporium, where he plans to serve porchetta, roasted pork shoulder with pineapple-and-peach relish. "It's really good cooked in the morning and served at room temperature," says Scotto, who likes to let the flavors mingle. But his motives aren't entirely culinary. "I don't want to be at the grill when everyone's eating." And neither, if you're smart, do you.

Down Argentine way: Above, the Chimichurri Grill's churrasco steak slathered with piquant chimichurri sauce.

FOOD STYLING BY RORI SPINELLI; PROP STYLING BY ROBYN GLASER. PREVIOUS PAGE, WEBER GRILL FROM GRACIOUS HOME; THIS PAGE, NAPKIN FROM BANANA REPUBLIC; OPPOSITE, PLASTIC FLATWARE FROM THE MUSEUM OF MODERN ART DESIGN STORE; TABLE FROM POTTERY BARN.



Pinch me, stupid: A grilled soft-shell-crab sandwich on toasted sourdough bread from Colina's Jonathan Waxman.

Striving for simplicity, chefs are reintroducing wood-burning grills and rotisseries to their kitchens.

the recipes

Grilled Stuffed Portobello Mushrooms

VINCENT SCOTTO
SCOPA

Serves six.

- **6 medium portobello-mushroom caps**
- **¼ cup extra-virgin olive oil**
- **Kosher salt and freshly ground black pepper**
- **6 ¼-inch-thick fresh-mozzarella slices**
- **6 ripe beefsteak-tomato slices, cut ¼ inch thick**
- **½ cup pesto (recipe below)**

Slice each mushroom cap horizontally, making a sandwich. Brush with oil on both sides and arrange on a sheet pan cut-side-up. Season with salt and pepper.

Season the mozzarella and tomato slices with salt and pepper. Place 1 mozzarella slice on the bottom half of the mushroom, followed by a tomato slice, and finish off with the mushroom top. (The mushroom sandwiches can be assembled several hours before grilling and kept in the refrigerator, but take them out an hour before grilling to let them to come to room temperature.)

Start a hot charcoal fire on the grill and place the grate about 6 inches above the fire. Place the mushrooms on the grill face-down. Grill for 3 to 4 minutes. Flip them over and grill for an additional 3 to 4 minutes; the mozzarella should start to melt.

Place the grilled mushroom caps on individual plates, drizzle with pesto, and serve.

Note: Two of the stuffed mushrooms make a wonderful vegetarian entrée served with a mixed-green salad.

Pesto

Makes about 1½ cups.

- **¼ cup pine nuts**
- **¾ cup plus 1 tablespoon extra-virgin olive oil**
- **3 cloves garlic**
- **4 cups loosely packed fresh basil leaves**
- **½ cup freshly grated Parmesan cheese**
- **Kosher salt**

Preheat the oven to 350 degrees.

Spread the pine nuts in a single layer on a baking sheet and toast for 4 to 5 minutes until fragrant and golden brown. Shake the pan once or twice during toasting and take care that the nuts do not burn. Transfer to a plate and cool.

Combine in a blender ¾ cup of the oil, garlic, 1 cup of the basil, and the pine nuts. Process until nearly smooth. Add the remaining basil, and process until nearly smooth. Add the cheese and pulse to combine. Season with salt. Use immediately or transfer to a glass or plastic container for storage. Top with 1 tablespoon of olive oil, cover, and refrigerate. Will keep for 3 to 4 days in the fridge or 2 months in the freezer.

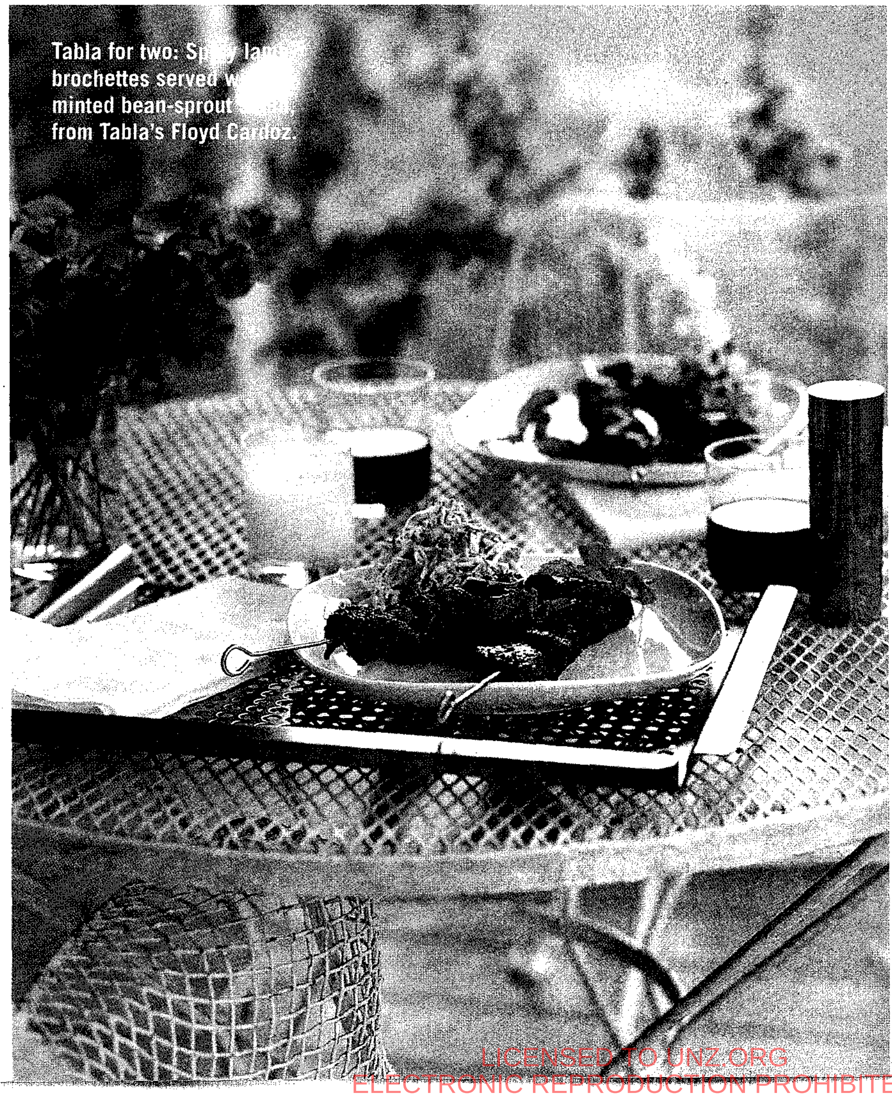


Tabla for two: Spicy lamb brochettes served with minted bean-sprout [illegible] from Tabla's Floyd Cardoz.

Grill-Roasted Porchetta With Grilled-Pineapple-and-Peach Relish

VINCENT SCOTTO
SCOPA

Serves six.

- **1 4-to-6-pound pork shoulder (have the butcher bone and butterfly, reserving the bone), skin removed**
- **Kosher salt and freshly ground black pepper**
- **¼ cup chopped garlic**
- **2 tablespoons chopped rosemary**
- **1 medium onion, sliced thin**
- **1 cup white wine**

Soak 1 cup of fruitwood smoking chips in water for an hour and drain.

Season the pork with salt and pepper. Rub all surfaces of the pork, including inside, with garlic and rosemary.

Tie the pork with butcher's twine, making sure the roast is a uniform roll. Place the onions and bone in the bottom of a small roasting pan. Place the pork on top of the onions, and pour the wine into the pan.

Start a medium fire on one side of the grill. Place the chips on the fire. Set the grill 6 inches above the fire.

Place the pan containing the pork on the cool side and cover the grill. Check the fire and restoke if necessary after ½ hour; repeat this step twice more. At the same time, check the amount of liquid in the pan, adding more if it gets low. The cooking time will vary from grill to grill, and with the type of charcoal used and temperature, but allow 2 to 2½ hours, until the internal temperature of the meat reads 135 degrees on an instant-read thermometer (the smoke will turn the pork pink, but if the juices are still red, cook until it reaches 140 degrees).

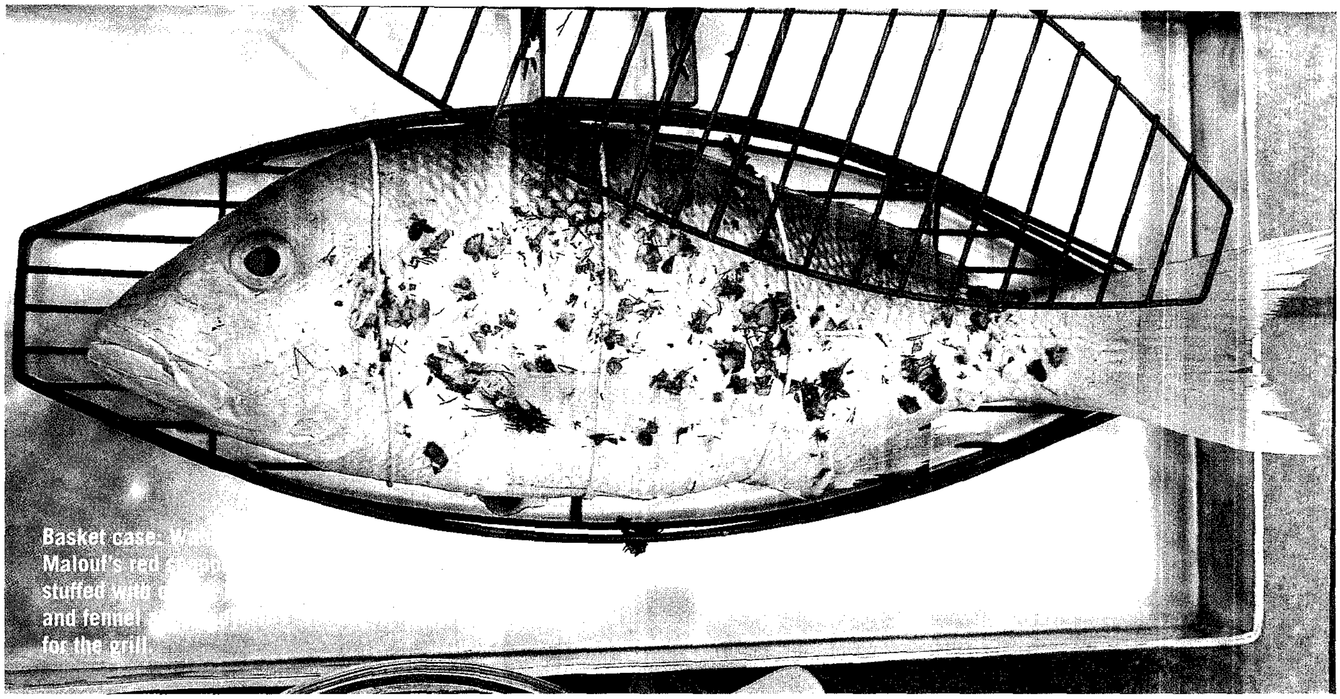
Remove the pork to a serving platter and cover with foil to keep warm. Deglaze the roasting pan with ½ cup water, and strain juices into a small pan. Skim off the fat, and season with salt and pepper. Slice the pork and arrange on a platter, drizzle with the pan juices, and serve with pineapple-and-peach relish (recipe below).

Pineapple-and-Peach Relish

Make about four cups.

- **1 medium pineapple (skinned, cored, and cut into ¾-inch-thick slices; reserve any extra juice)**
- **2 peaches, peeled, halved, stones removed**
- **1 medium red onion, peeled and cut in ½-inch-thick slices**
- **½ cup extra-virgin olive oil**
- **Kosher salt and freshly ground black pepper**
- **¼ teaspoon crushed red-pepper flakes**

SILVER TRAY FROM CRATE & BARREL.



Basket case: [illegible] Malouf's red [illegible] stuffed with [illegible] and fennel [illegible] for the grill.

¼ cup red-wine vinegar
2 tablespoons chopped flat-leaf parsley
1 tablespoon shredded basil

Soak ½ cup of fruitwood smoking chips in water for an hour and drain.

Prepare a very hot charcoal fire, top with the drained smoking chips, and place the grill 6 inches above the fire.

Brush the pineapple, peaches, and onion with ¼ cup of the olive oil to coat, and season to taste with salt and black pepper.

Place the fruit and onion on the grill, and cook for 2 to 3 minutes on each side (be careful not to burn or overcook—the peaches should stay slightly firm). Remove from the grill and set aside to cool. Cut the onion and fruit into small pieces and place in a bowl. Add the remaining ingredients and any reserved pineapple juice. Season with salt and pepper and allow to marinate for at least 1 hour. (This is best made 2 days in advance, allowing the relish flavors to blend.)

Grill-Roasted Cauliflower

VINCENT SCOTTO
SCOPA

Serves four to six.

1 large head cauliflower
¼ cup extra-virgin olive oil
1 tablespoon Tuscan seasoning (recipe below)

With a paring knife, core and cut the cauliflower into small florets. Place in a large bowl and toss with the oil and Tuscan seasoning, coating evenly.

Cut 1 piece of heavy-duty aluminum foil approximately 48 inches long by 24 inches wide. Fold it in half so you have a double thickness 24 inches square. Place the seasoned cauliflower on the foil and fold the foil like an envelope, crimping the edges to seal. Cut four 1-inch vents into the top of the pouch, to release steam.

To grill: Start a medium fire on one side of the grill and place the cauliflower next to the coals (if you put them on the coals, they will burn). Cover the grill and roast for 12 to 15 minutes; then turn the pouch around and roast for another 12 minutes. Open one vent just enough to test one piece of cauliflower. It should be tender. If not, roast for an additional 5 minutes.

Tuscan Seasoning

½ cup dried oregano
5 tablespoons kosher salt
4 tablespoons Spanish paprika
4 tablespoons ground fennel
3 tablespoons granulated garlic
3 tablespoons granulated onion
2 tablespoons cayenne pepper
4 teaspoons sugar

Combine all the ingredients in a glass or plastic container with a tight-fitting lid, and shake or stir to mix. Use on any grilled vegetables, chicken, flank or skirt steak, shrimp, or lobster. Can be stored in a cool, dark place for up to 6 months.

Grilled and Roasted Beets

VINCENT SCOTTO
SCOPA

Serves four to six.

6 medium beets, 3 to 4 inches in diameter
1 medium onion, sliced thin
2 tablespoons extra-virgin olive oil
2 tablespoons balsamic vinegar
Kosher salt and freshly ground black pepper

With a paring knife, cut the ends off the beets and trim any roots. Scrub the beets, cut each beet in half, and cut each half into 3 equal pieces. Place the beets in a large bowl and toss with the onion, oil, and vinegar; then season with salt and pepper.

Cut 1 piece of heavy-duty aluminum foil approximately 48 inches long by 24 inches wide. Fold it in half so you have a double thickness 24 inches square. Place the seasoned beets on the foil and fold the foil like an envelope, crimping the edges to seal. Cut four 1-inch vents into the top of the pouch, to release the steam.

To grill: Start a medium fire on one side of the grill, and place the beets directly on top of the coals. Cover the grill and roast the beets for 20 to 25 minutes; then turn the pouch around and roast for another 30 minutes. Open one vent just enough to test one piece of beet. It should be tender. If not, roast for an additional 5 minutes.

Churrasco Steak

JORGE RODRIGUEZ
CHIMICHURRI GRILL

Serves six.

6 7-ounce filet mignon steaks, preferably Argentine, cut 1½ inches thick from the thin end of the fillet, or shell steaks
Chimichurri sauce (recipe below)
Salt

Slice each steak horizontally, ⅔ of the way across, like a hamburger bun. Open the steak out and flatten it. Cut one or two crisscrosses ¼-inch deep into the cut surfaces. Place between two sheets of plastic wrap. Beat with a mallet to flatten the steak to a thickness of about ¼ to ½ inch.

Brush steaks with the chimichurri sauce, cover with waxed paper, and stack the steaks. Marinate in the refrigerator for 3 to 4 hours.

Lift each steak with the wax paper and place steak-side-down on a hot grill. Peel off wax paper, brush steak lightly with more sauce, and sprinkle with salt. Cook for about 2 to 3 minutes, turn the steak, brush

WEBER FISH BASKET FROM GRACIOUS HOME.

again with sauce, sprinkle with salt, and cook for 2 to 3 minutes. Brush the top of the steak lightly again with sauce and serve with an organic-field-green salad tossed with balsamic dressing.

Chimichurri Sauce

Yields four cups.

- **3 tablespoons kosher salt**
- **2 bunches flat-leaf parsley**
- **2 tablespoons chopped fresh oregano**
- **6 cloves garlic**
- **1 cup extra-virgin olive oil**
- **1 tablespoon crushed red pepper**
- **2 tablespoons dry oregano**
- **2 tablespoons sweet Hungarian paprika**
- **½ teaspoon cumin**
- **1 teaspoon freshly ground black pepper**
- **½ cup white vinegar**
- **2 tablespoons red-wine vinegar**
- **1 cup ⅛-inch-diced roasted bell peppers**

Mix together 1 cup of warm water with the salt in a bowl and set aside to cool. Combine the parsley, fresh oregano, garlic, and oil in the bowl of a food processor. Pulse quickly several times.

Slowly add the dry ingredients to the vinegars in a bowl until well combined. Add the chopped-herb mixture from the food processor. Slowly stir in 1 cup of the saltwater mixture, and then stir in the diced roasted peppers. Will keep, refrigerated, for 1 week.

Note: This sauce can also be used on grilled shrimp.

Backyard New England Clambake

TODD ENGLISH
MIRAMAR, WESTPORT, CONN.

Serves six to eight.

- **2 pounds Red Bliss potatoes**
- **6 or 8 chicken thighs**
- **5 pounds fresh seaweed or rockweed (may be ordered ahead from good fish stores)**
- **6 or 8 ears corn, left in the husk, silk removed**
- **3 or 4 2-pound lobsters**
- **2 pounds linguiça sausage or chorizo**
- **3 pounds soft-shell clams or steamers**

Put the potatoes and the chicken thighs in a large pot. Cover with salted water and boil, skimming and discarding any scum that rises, for about 25 minutes or until the potatoes are soft and the chicken thighs are cooked through. Drain and set aside.

In the meantime, light a fire in a Weber grill, using hardwood charcoal. Place the seaweed and corn in a large bowl of water and soak thoroughly, about 20 to 30 minutes.

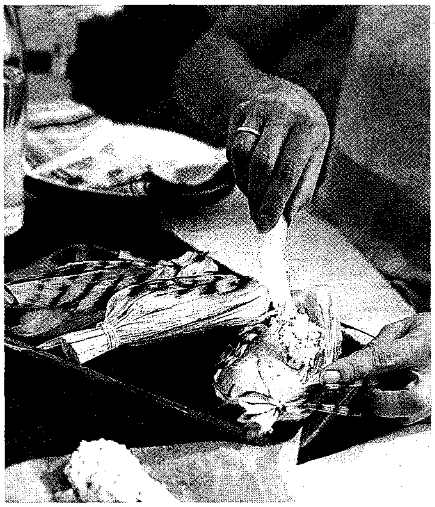
When the coals are red in the center with ash around them, the fire is ready. Place a thick layer of seaweed over the entire grill. Put the lobsters in the center of the seaweed and surround with the corn. Arrange the potatoes, chicken, and sausage on top of the lobsters, and top with the clams. Completely cover with the remaining seaweed. Cover the grill and steam-cook for 45 minutes. Serve with melted butter.

Spit-Roasted Greek-Style Cumin-Rubbed Chicken

TODD ENGLISH
MIRAMAR, WESTPORT, CONN.

Serves six.

- **5 egg whites, lightly beaten**
- **2 tablespoons honey**
- **1 lemon, juiced**
- **½ cup ground cumin**
- **3 tablespoons whole cumin seed**
- **1 teaspoon cayenne pepper**
- **1 teaspoon ground ginger**
- **1½ teaspoons ground white pepper**
- **1 teaspoon ground cinnamon**
- **1 teaspoon allspice**
- **3 tablespoons kosher or sea salt**
- **3 tablespoons chopped fresh cilantro leaves**
- **2 3-pound roasting chickens, trussed**



Butter up: Red snapper wrapped in corn husks.

Light the grill or preheat the rotisserie.

Mix the egg white, honey, and lemon juice in a bowl until thoroughly incorporated. In a separate bowl, mix the dry spices (cumin, cumin seed, cayenne pepper, ginger, white pepper, cinnamon, and allspice) with the salt and cilantro. Roll the chickens in the egg-white mixture; then generously rub the spice mixture all over them until chickens are coated and the spice mixture is completely used up. It should form a crust.

Put the birds on the spit and roast over a medium-hot fire until the internal temperature of the chickens reaches 165 degrees. (If you cover the grill, it will slow down the cooking and add a smoky flavor.) Keep an eye on the birds, making sure that the spices do not burn—if they do, push the coals to the side of the grill. Allow meat to rest for at least 10 to 15 minutes before carving.

Grilled-Eggplant-and-Feta Salad

BOBBY FLAY
BOY MEETS GRILL

Serves eight.

- **1 eggplant (about 1 pound), cut into ½-inch-thick disks**
- **¼ cup olive oil, plus extra for brushing the eggplant**
- **Kosher salt and freshly ground pepper**
- **4 cloves garlic, minced**
- **2 teaspoons ancho-chili powder (available at Kitchen Market, 218 Eighth Avenue, near 21st Street; 243-4433)**
- **2 teaspoons finely chopped fresh oregano**
- **3 tablespoons red-wine vinegar**
- **1 red onion, sliced thin**
- **8 ounces feta cheese, crumbled**

Preheat a gas or charcoal grill to high. Brush the eggplant with olive oil, season with salt and pepper, and grill until soft with visible grill marks, about 4 minutes per side.

Whisk together the remaining oil, garlic, chili powder, oregano, and vinegar in a large bowl until combined. Add the eggplant and red onion, toss to coat with dressing, season with salt and pepper, and crumble the feta over the top.

Red Snapper Grilled in Corn Husks With Roasted-Jalapeño-Lime Butter

BOBBY FLAY
BOY MEETS GRILL

Serves eight.

Roasted-jalapeño-lime butter:

- **3 jalapeño peppers**
- **Olive oil for brushing**
- **1 cup fresh lime juice (12 to 16 medium limes)**
- **1 tablespoon honey**
- **½ teaspoon kosher salt**
- **½ pound (2 sticks) unsalted butter, softened**

Red snapper:

- **8 red-snapper fillets (about 6 ounces each)**
- **Olive oil for brushing**
- **Kosher salt and freshly ground pepper**
- **20 corn husks (available at Hispanic markets), soaked in water for 2 hours**

Roasted-jalapeño-lime butter: Preheat a gas or charcoal grill to high. Brush the peppers with the oil to coat and grill, turning, until charred on all sides, 3 to 5 minutes. Peel and seed the peppers and coarsely chop.

Bring the lime juice to a boil in a small saucepan over high heat and reduce to ¼ cup. Allow to cool. Place the lime juice, jalapeños, honey, salt, and butter in a food processor, and process until smooth.

Place a sheet of parchment or waxed paper on a work surface. Form the butter mixture into a roll about 1 inch in diameter and place it along the long side of the paper, leaving a border of 1 inch. Roll up the butter in the paper and refrigerate for 30 minutes or up to 3 days. The butter may also be frozen.

THIS PAGE, GLASS TRAY FROM TROY; OPPOSITE, TOP LEFT, CUTTING BOARD FROM SIMON PEARCE, BOWL FROM CALVIN KLEIN HOME; TOP RIGHT, FLATWARE FROM CALVIN KLEIN HOME, CHAIR FROM AERO.

grilled-lobster quesadillas topped with salsa.

Chili power: Flay's *grilled-eggplant-and-*feta salad with ancho-chili dressing.

The un-burger: Vincent Scotto's portobello mushroom stuffed with tomato and mozzarella.

Oy veg: Toasted Israeli couscous with grilled summer vegetables.

Red snapper: Preheat a gas or charcoal grill to high. Brush each fillet with oil and season with salt and pepper. Remove the corn husks from the water and pat dry. Cut 2 or 3 corn husks into long ½-inch-wide strips, making 16.

For each fillet, lay one corn husk flat on a work surface. Place the fish inside, and top with a second husk. Using the long strips, tie each end, to form a closed packet. Brush the packets with oil and grill 3½ minutes on each side.

To serve, arrange the packets on a large platter. Cut open each packet and place a dollop of jalapeño-lime butter over the fish.

Toasted Israeli-Couscous Salad with Grilled Summer Vegetables

BOBBY FLAY
BOY MEETS GRILL

Serves eight.

Balsamic-garlic vinaigrette:
- **½ cup balsamic vinegar**
- **1 tablespoon Dijon mustard**
- **2 cloves garlic, coarsely chopped**
- **1 cup olive oil**
- **Kosher salt and freshly ground pepper**

Couscous:
- **3 tablespoons olive oil**
- **1 pound Israeli (pearl) couscous**
- **6 cups lightly salted vegetable stock or water, heated to a simmer**
- **Kosher salt and freshly ground pepper**

Grilled vegetables:
- **2 medium zucchini, quartered lengthwise**
- **2 medium yellow squash, quartered lengthwise**
- **10 asparagus spears, trimmed and peeled**
- **12 cherry tomatoes**
- **1 red bell pepper, quartered and seeded**
- **1 yellow bell pepper, quartered and seeded**
- **Kosher salt and freshly ground pepper**
- **¼ cup basil, shredded**
- **½ cup coarsely chopped flat-leaf parsley**

Balsamic-garlic vinaigrette: Whisk together the vinegar, mustard, and garlic in a small bowl. Slowly add the olive oil, and whisk until combined. Season with salt and pepper. May be refrigerated for 1 day; serve at room temperature.

Couscous: Heat the olive oil until it is almost smoking in a small pot over medium-high heat and toast the couscous until light golden brown. Cover with hot stock, bring to a boil, and cook until al dente, 5 to 6 minutes. If necessary, drain well and place in a large serving bowl.

Grilled vegetables: Preheat the grill to high. Place the zucchini and yellow squash, asparagus, tomatoes, and red and yellow bell peppers in a large bowl and pour half the vinaigrette over them. Let sit at room temperature for 15 minutes.

Remove the vegetables from the marinade, shaking off the excess; discard the used marinade. Season with salt and pepper and grill, turning until just cooked through: about 4 minutes for the zucchini and squash, 3 minutes for the asparagus, 2 minutes for the cherry tomatoes, and 6 minutes for the bell peppers.

Cut the zucchini, squash, and peppers into ½-inch pieces. Cut asparagus on the bias into ½-inch pieces. Slice the tomatoes in half. Add the vegetables to the couscous, add the basil and parsley, and toss with the remaining vinaigrette. Season with salt and pepper. Serve at room temperature.

Grilled Lobster Quesadillas With Yellow-Tomato-and-Roasted-Garlic Salsa

BOBBY FLAY
BOY MEETS GRILL

Makes four quesadillas or eight servings.

Roasted garlic:
- **1 head garlic**
- **1 tablespoon olive oil**
- **Kosher salt and freshly ground pepper**

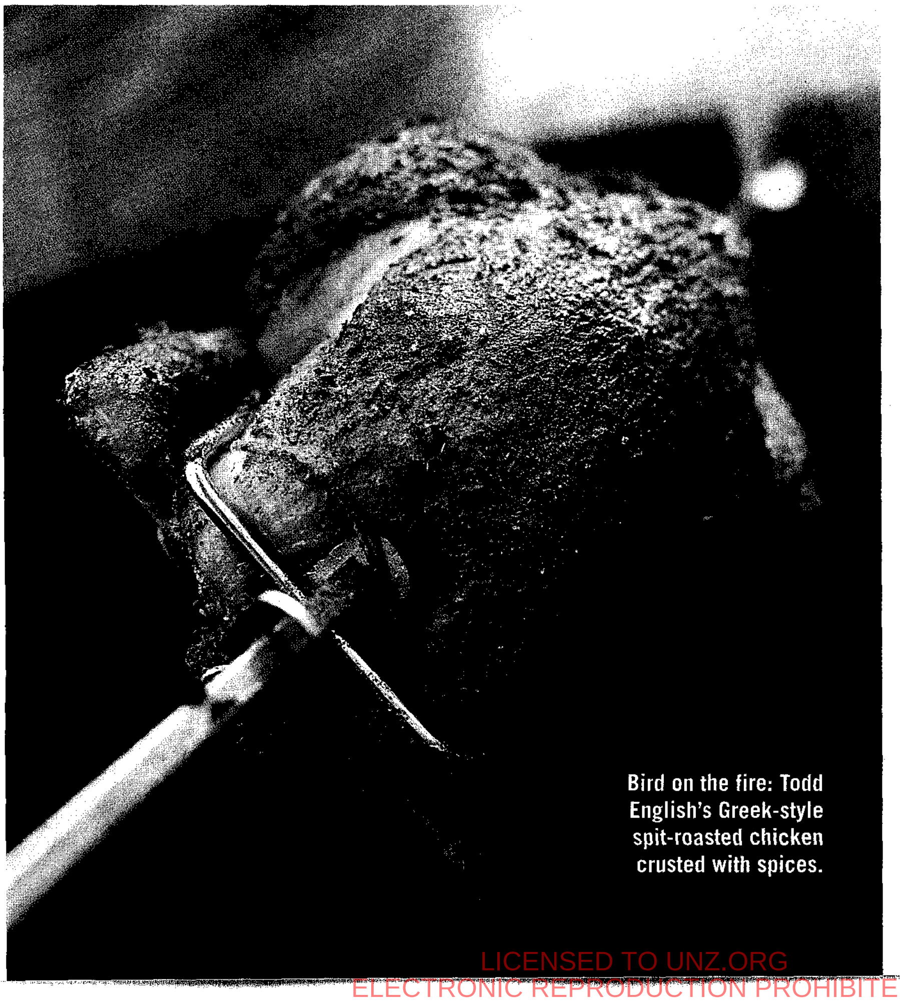
Salsa:
- **3 ripe yellow tomatoes, coarsely chopped**
- **4 cloves roasted garlic (see recipe)**
- **2 tablespoons finely diced red onion**
- **½ serrano pepper, finely diced**
- **1 tablespoon rice-wine vinegar**
- **1 tablespoon coarsely chopped fresh thyme leaves**
- **Kosher salt and freshly ground pepper**

Quesadillas:
- **Twelve 6-inch flour tortillas**
- **1¼ cups grated Monterey Jack cheese**
- **1¼ cups grated white cheddar**
- **1 lobster (2½ pounds) grilled, meat removed and coarsely chopped, or use any cooked lobster meat)**
- **1 large red onion, sliced thin**
- **2 jalapeños, seeded and coarsely chopped**
- **¼ cup finely chopped cilantro**
- **Olive oil for brushing**
- **1½ tablespoons ancho-chili powder (available from Kitchen Market, 218 Eighth Avenue, near 21st Street; 243-4433)**

Roasted garlic: Preheat the oven to 300 degrees. Cut the top off the head of garlic and rub the bulb with olive oil, sprinkle with salt and pepper, wrap in foil, place on a baking sheet, and roast until soft, about 45 minutes. Set aside to cool.

Salsa: Combine 4 cloves of the roasted garlic with the tomatoes, onion, serrano pepper, vinegar, and thyme in a medium bowl, and season with salt and pepper. May be refrigerated, covered, for 1 day; serve at room temperature. Makes a little over 1 cup.

Quesadillas: Preheat a gas or charcoal grill to low to medium. Place 8 tortillas on a work surface. Divide the cheeses, lobster meat, red onion, garlic, jalapeños, and cilantro among the tortillas. Stack the tortillas two high, to make 4 two-layer quesadillas. Top each with another tortilla, brush with oil, and sprinkle with chili powder. Grill oiled-side-down until golden brown, 3 to 4 minutes. Brush with oil, sprinkle with chili powder, turn, and grill until



Bird on the fire: Todd English's Greek-style spit-roasted chicken crusted with spices.

the other side is golden brown and the cheese has melted.

Place the quesadillas on a large platter, cut each into 4 wedges, and garnish with the salsa.

Bobby Flay's recipes from the book Boy Meets Grill, *by Flay and Joan Schwartz. Reprinted with permission of Hyperion.*

Grilled Whole Red Snapper Marinated and Filled with Baby Fennel and Niçoise Olives

WALDY MALOUF
BEACON

Serves four to six.

- **4-to-5-pound whole red snapper**
- **6 baby fennel**
- **½ cup Niçoise olives, pitted and chopped**
- **½ cup chopped flat-leaf parsley**
- **¼ cup chopped garlic**
- **½ cup plus 2 tablespoons extra-virgin olive oil**
- **3 lemons (2 juiced, 1 cut into wedges)**
- **Sea salt and freshly ground black pepper**

Clean and scale the snapper, but keep it otherwise intact. Cut the tops off the fennel bulbs and finely chop the trimmings. Combine the trimmings with the olives, parsley, and garlic; ½ cup of the oil; and ¼ cup of the lemon juice. Place as much of this filling as possible into the cavity of the fish, and rub remaining mixture and liquid all over.

Season with salt and pepper. Wrap the fish tightly in plastic and allow to marinate for 30 to 60 minutes in the refrigerator.

Start a fire with wood and charcoal in a covered cooker such as a Weber grill and let it burn until just hot coals remain, approximately 1 hour. Push the coals to one side of the kettle.

One hour before serving, unwrap the fish and tie butcher's twine around the body every 3 inches. Oil the grill. Place the fish in a fish-shaped grilling basket or place on the grill opposite the coals. Roast for 20 minutes on each side with the cover on, the handle of the rack sticking out, and the vent open at the top. Lay the fish out on a platter and remove the string.

Toss the baby fennel bulbs with remaining oil and season with salt and pepper. Place on the grill over medium coals and cook for about 5 minutes on each side until golden. (If using large fennel, cut into quarters vertically, then blanch for a few minutes before tossing with the oil and grilling.)

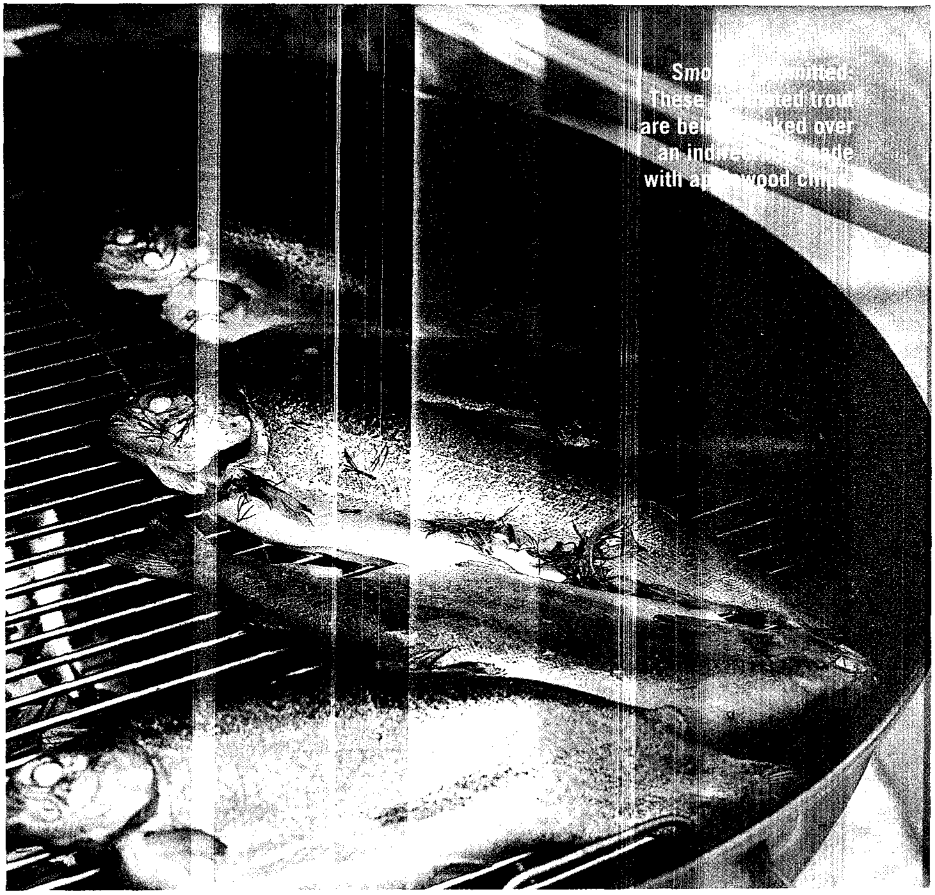
Drizzle each portion of fish with fresh oil and a squeeze of lemon, and serve with the grilled fennel.

Spiced Grilled Lamb Brochettes

FLOYD CARDOZ
TABLA

Serves six.

- **1 tablespoon whole black pepper, ground semi-fine to fine**
- **½ teaspoon whole allspice, ground fine**



Smo[illegible]mited: These [illegible] trout are being smoked over an indirect [illegible] made with applewood chips.

Four Methods to Grilling Madness

• Direct Grilling: Food is cooked directly over the coals, usually quickly at high temperatures, producing a crunchy or slightly charred exterior and moist interior. Suitable for smaller, quick-cooking cuts of meat like steak, kabobs, chicken breasts, and fish fillets.

• Indirect Grilling: Food rests on grill over a foil drip pan, which has coals burning on either side. Grill lid remains closed, so that the heat rises and reflects off the underside of the lid to cook the food slowly and evenly on all sides. Best for large cuts of meat—like roasts and whole chickens and turkeys—that need less-intense heat, so that they'll retain their moistness.

• Spit-Roasting and Rotisserie: As the rotisserie rotates over the hot coals, the juices remain inside the meat rather than dripping onto the coals and causing flare-ups. This self-basting technique yields a juicy interior and crispy skin, and is good for large cuts (whole legs of lamb, chickens, and suckling pigs) that require a long cooking time.

• Grill-Smoking: To impart a smoky flavor, soak a cup of fruitwood chips in water for at least 30 minutes before adding them to the burning charcoal. Close the grill, but check periodically to see whether the smoke is dissipating, a reminder that you need to replenish the chips.

HOT ENOUGH FOR YOU?

There are two ways to gauge the temperature of a grill's surface: by thermometer, should your model come equipped with one, or by hand. "High heat" is about 500 degrees, which means you can hold your hand six inches above the coals for just three seconds before it becomes unbearable; "medium high" means 400 degrees (five seconds); "medium," 350 degrees (seven seconds); "medium low," 325 degrees (ten seconds); and "low," 300 degrees (twelve seconds).

1 teaspoon cumin, ground semi-fine
1 tablespoon coriander seed, ground semi-fine
1 dry Thai chili, ground fine
3 whole black cardamom pods, ground semi-fine
1 tablespoon grated ginger
1 tablespoon garlic, crushed to a paste
1 tablespoon canola oil
3 pounds cleaned and trimmed leg of lamb, cut into 1½-inch cubes
1 tablespoon salt
Juice of one lemon
Minted bean salad (recipe below)

Soak 12 bamboo skewers in water for several hours. Combine all the spices in a large bowl with the ginger, garlic, and oil. Add the cubed lamb and rub the spice mixture into the meat. Set aside to marinate for at least 6 hours in the refrigerator. Thread no more than 6 pieces of lamb onto each skewer. Season with salt.

Grill over medium-high coals to desired doneness for about 13 minutes, moving the brochettes around on the grill to prevent burning (take care not to burn the spices). Sprinkle with lemon juice and serve with the minted bean salad and nan bread.

Minted Bean Salad

6 cups three-day-sprouted mung, lentil, or Indian black beans (available at the Union Square Greenmarket or in health-food shops)
1½ cups low-fat yogurt, drained through a cheesecloth for 3 hours
Juice and zest of 1½ lemons
2½ tablespoons freshly grated ginger
½ teaspoon sugar
2½ tablespoons canola oil
Salt and freshly ground black pepper
½ cup julienned mint leaves

Blanch the bean sprouts in salted boiling water for 1 minute, drain, and immediately place in a bowl of ice water for 1 minute. Drain again.

Combine in a large bowl the drained yogurt, lemon juice and zest, ginger, and sugar. Whisk in the canola oil. Season with salt and pepper. Fold in blanched sprouts and mint. Season again with salt and serve.

Smoked Trout with Horseradish Cream and Cucumber Salad

RICK MOONEN
OCEANA

Serves six.

Marinade:
2 tablespoons lemon juice
5 cloves garlic, thinly sliced
4 medium shallots, thinly sliced
¼ cup kosher salt
¼ cup granulated sugar
½ cup fresh dill, roughly chopped
6 12-ounce rainbow trout, boned (left whole, skin on)

Horseradish cream:
1 cup crème fraîche
¼ cup fresh grated horseradish (or drained from the bottle)
1 teaspoon Dijon mustard
2 tablespoons fresh dill, roughly chopped
1 teaspoon lemon juice
Salt and freshly ground white pepper
Cucumber salad (recipe below)

Soak 1 cup of fruitwood smoking chips in water for an hour and drain.

Marinade: Mix the marinade ingredients together with 2 cups water, making sure the salt and sugar are completely dissolved.

Place the trout in a glass casserole dish with a lid, open, flesh-side-up, and pour the marinade over the interior. Close the fish and roll gently from side to side to ensure even coating. Cover and refrigerate for 12 hours.

Horseradish cream: Whip the crème fraîche until thick. Fold in the remaining ingredients.

To grill-smoke trout: Start a fire in a Weber grill using hardwood charcoal. When the embers are evenly glowing and the fire is hot, carefully rake them to one side. On the other side, place a pan filled with water. Sprinkle presoaked hardwood chunks on the embers to start the smoking.

Triple play: Porchetta, cauliflower, and beets.

Place the trout skin-side-out on the cooler half of the grill, over the water. Cover the grill, leaving the top and the bottom vents open. Grill-smoke the trout for 10 to 15 minutes, depending on size. Don't remove the lid during the first 10 minutes.

Peek at the trout's inside flesh to test—it's ready when the meat is white. If it's still translucent, cover and cook for another 3 to 5 minutes. Remove from the grill.

Place the trout on a cutting board and peel the skin off while it's still warm. Place the fish on a plate, and serve with a dollop of horseradish cream and cucumber salad.

Cucumber Salad

2 tablespoons rice-wine vinegar
2 tablespoons fresh lime juice
2 tablespoons Asian fish sauce
1 tablespoon vegetable oil
1 teaspoon granulated sugar
½ small red onion, sliced thin
1 clove garlic, minced
1 cucumber, peeled, seeded, and cut into very fine strips on a mandoline
2 medium carrots, peeled and cut into thin strips on a mandoline
1 head radicchio, finely shredded
1 tablespoon chopped mint

Whisk together the vinegar, lime juice, fish sauce, oil, and sugar until the sugar dissolves. Add the onion, garlic, cucumber, carrots, and radicchio, and toss together. Stir in the mint.

Wood-Grilled Spicy Soft-Shell Crab on Toasted Sourdough Bread

JONATHAN WAXMAN
COLINA

Serves four.
2 red bell peppers
1 Vidalia onion, unpeeled
1 Anaheim chili
1 cup olive oil
2 cloves garlic, crushed
1 anchovy fillet, cleaned and mashed
4 soft-shell crabs (live), cleaned
Salt and freshly ground black pepper
4 thick slices of sourdough bread
16 3-inch-long spears from a romaine-lettuce heart
Juice of 1 lemon

Place the peppers, Vidalia onion, and chili pepper on the grill over medium-hot coals, and cook until the peppers blister and turn dark brown. Remove the peppers and chili from the grill, and place in a covered bowl to steam. Leave the onion over the coals until it is cooked through (the outer layer will turn black).

When the peppers and chili are cool, peel and seed them, retaining any juices, and cut them into ¼-inch strips. Peel and cut the onion into strips.

Toss the onion and peppers in a bowl with 2 tablespoons oil, the crushed garlic, and the anchovy, and set aside in the refrigerator, covered, to marinate for up to 24 hours.

Place the crabs in a bowl with ¾ cup of the oil, salt, and pepper, and marinate for 1 to 3 hours in the refrigerator.

Remove the crabs from the marinade. Cook over hot coals for 3 minutes on each side, until they just start to char. Grill the bread until golden brown.

Toss romaine spears with the pepper mixture. Spoon an equal amount on each slice of grilled bread and top with a soft-shell crab. Season each crab with lemon juice and remaining olive oil.

WITH NOTHING BUT AN ORDINARY WEBER AND A BAG OF CHARCOAL, THE CHEF AT MICHAEL JORDAN'S STEAK HOUSE DIVULGES EVERY TRICK IN HIS BOOK. SUMMER WILL NEVER BE THE SAME.

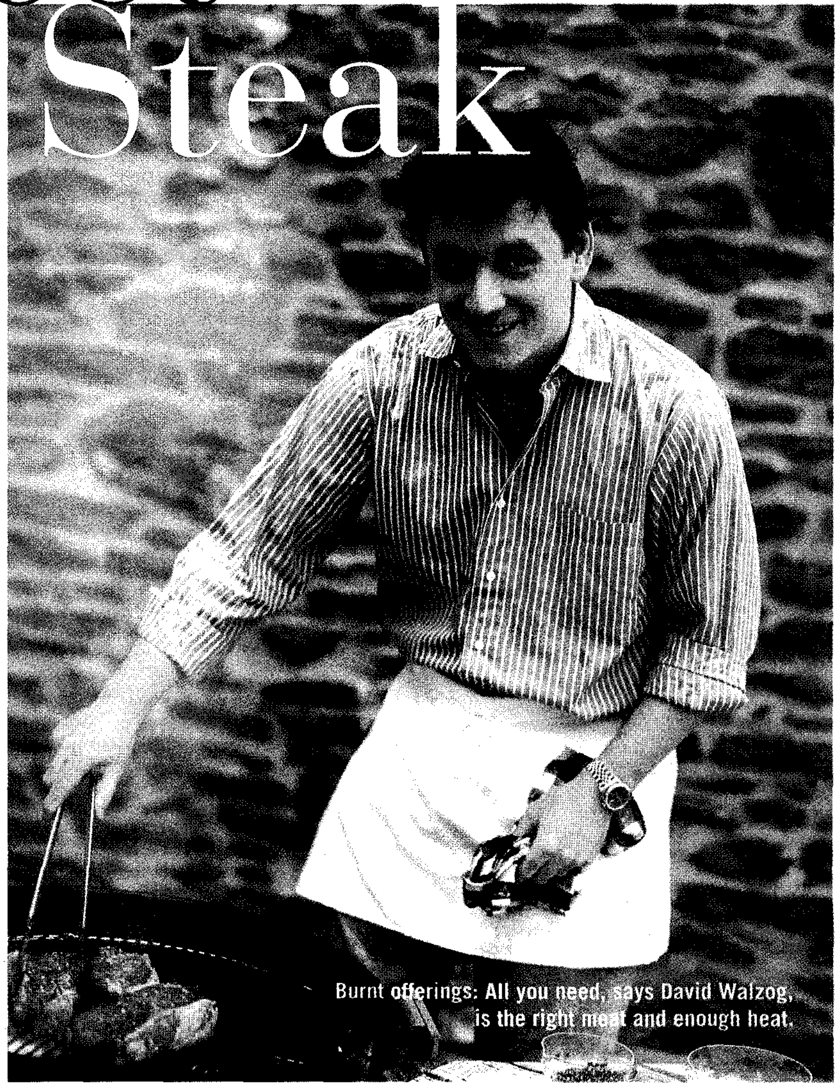
How to Grill the Perfect Steak

David Walzog knows meat. As executive chef at Michael Jordan's Steak House N.Y.C. and Tapika, he always gets that elusive steakhouse char. His secret: dipping the steak in a combination of butter and oil, coating it with a generous layer of kosher salt and cracked black pepper, and searing it over the hottest possible fire.

Whether he's at work or at home, Walzog starts with the best prime-grade, dry-aged beef (see page 46). You can substitute a one-and-one-half-inch-thick choice steak from the grocery store, but you won't get the same depth of flavor. Walzog looks for meat with the most marbling, i.e., visible grains of fat running through the steak. As the steak is cooking, the fat melts, naturally tenderizing the meat and building in flavor. (He avoids vein steaks—the ones with a half-moon-shaped vein running through the cut—because they're too tough.)

At home, Walzog uses a Weber charcoal grill, stacking approximately 35 pieces of charcoal in the center. He lets the fire burn for fifteen to twenty minutes, until the coals turn about halfway white; then he spreads them out to one side, leaving a cool spot on the other. Next, he covers the grill with the lid, top vent open, for three to five minutes, until it's seriously hot—hot enough to sear the outside quickly and form a crust.

The goal—the perfect steak—is defined by the contrast between the charred exterior and the warm, juicy center. Walzog's detailed instructions follow.



Burnt offerings: All you need, says David Walzog, is the right meat and enough heat.

Cooking the steaks:

4 prime New York strip steaks (1½ inches thick, about 14 to 16 ounces each; the thickness is more important than the weight)
2 sticks unsalted butter
½ cup corn oil
8 teaspoons kosher salt
8 teaspoons cracked black pepper

Melt the butter over medium-high heat and skim the milk solids from the surface. Set aside to cool.

Remove the steaks from the refrigerator about 30 to 40 minutes before cooking. Cover loosely with plastic wrap and allow the steaks to come to room temperature. Before grilling, shape the steaks by gently pushing the sides into the center to create height.

WEBER GRILL FROM GRACIOUS HOME AND FORTUNOFF; TONGS FROM RESTORATION HARDWARE; NAPKIN FROM BANANA REPUBLIC.

Mix the oil and ½ cup of clarified butter on a large serving plate. Put the steaks into the oil-butter mix to coat each side, then lift the steaks to allow the excess oil to drip off. (Make sure that the steaks don't have too much oil-butter mix on them, as this will create flare-ups on the grill.) Coat each side of the steaks with 1 teaspoon of salt and 1 teaspoon of black pepper. "You can't have too much salt on a steak," says Walzog. "It makes a great crust." Or try substituting one of the rubs described below.

Place the meat on the hottest part of the grill. If at any time the grill flares up, move the steaks to the outside edge, returning them to the center when the flame dies down. Do not slide the steaks across the grill; gently pick them up with tongs. The key is not to flip them around. Ultimately you want to turn a New York strip steak only three times, cooking each side twice for 3 minutes at a time (for a total cooking time of 12 minutes), to get a rare steak with adequate char.

Telling when a steak is done is not an exact science. One technique is to cut a small slit in the steak to see the color of the meat. A professional presses the meat and compares its firmness to the softer, fleshy part at the base of his or her own thumb; if it's the same density, the meat is rare. The firmer center of the palm is like the feel of a well-done steak. (It takes practice.) An instant-read meat thermometer is most accurate of all; insert it into the center of the steak. Rare is 110 to 115 degrees; medium-rare, 120 degrees; medium, 125 to 130 degrees; medium-well, 130 to 135 degrees; and well, 140 degrees. (Err on the low side, since steaks will continue to cook when removed from the grill.) Allow the meat to rest for 3 to 4 minutes before serving, to allows the juices to emerge from the center.

Chili rub:

1 tablespoon ancho-chili powder
1 teaspoon ground cumin
1 teaspoon ground coriander
1 teaspoon garlic powder
1 teaspoon cayenne pepper
1 tablespoon kosher salt

Mix all the ingredients together in a bowl and oil the steaks as in the previous recipe, coating each side with 1 teaspoon of the chili rub. Follow the instructions above for grilling steak, bearing in mind that the steaks should be placed farther from the hot center of the fire, as the ancho-chili powder has a tendency to burn. (Do not use fresh garlic or coarsely ground chilies—they will scorch and become bitter.)

Herb rub:

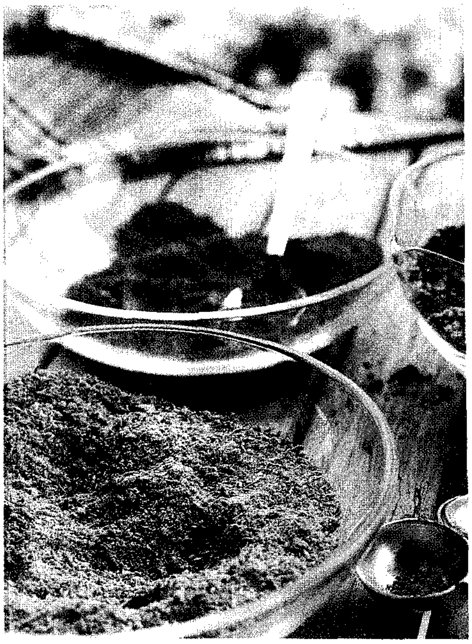
1 tablespoon dried thyme
1 tablespoon dried oregano
1 tablespoon ground fennel seeds
1 tablespoon kosher salt
2 teaspoons mustard powder
1 teaspoon onion powder
2 teaspoons Spanish paprika

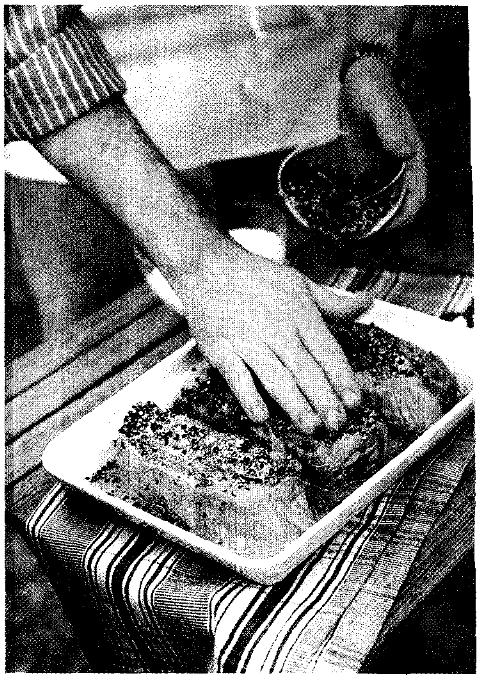
Mix all the ingredients together in a bowl. Oil the steaks as in the previous recipe and coat each side with 1 teaspoon of the herb rub. Grill as directed above.

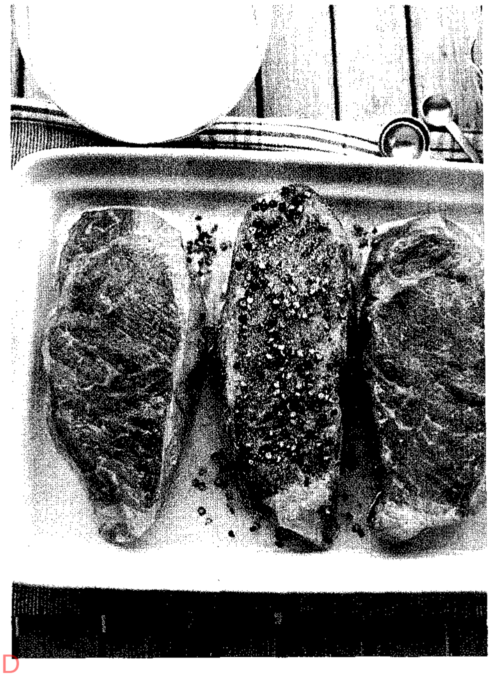
Where to Buy Aged Beef

Several New York restaurants sell their own dry-aged "steak-to-go," as do an ever-decreasing number of butchers who dry-age their own meat. The process takes anywhere from two to six weeks at a temperature of 34 to 38 degrees.

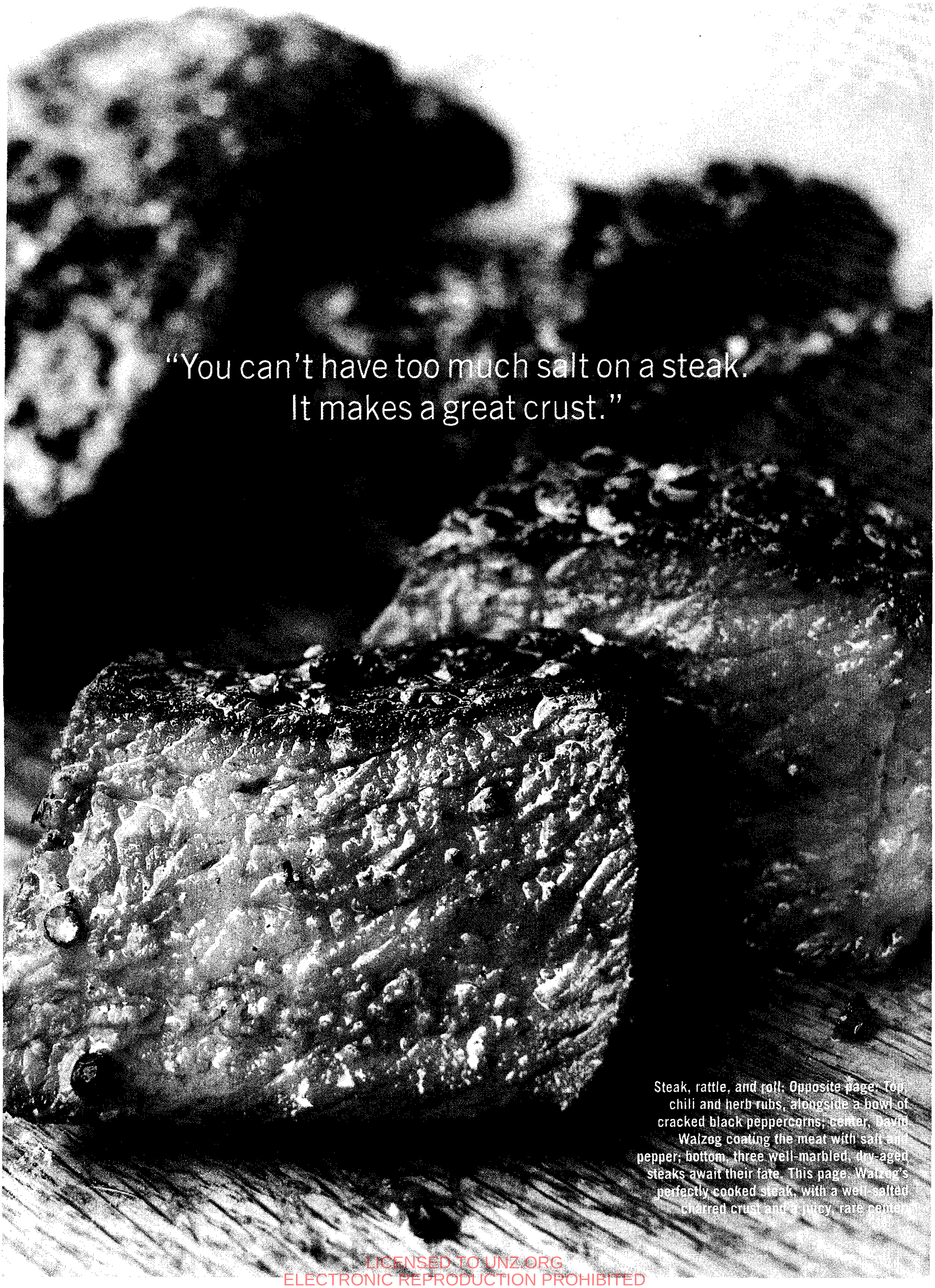
- **Michael Jordan's The Steak House N.Y.C.**, Grand Central Terminal, 23 Vanderbilt Ave. (655-2300). Four one-pound New York strip steaks for $100.
- **Smith & Wollensky**, 49th Street and Third Avenue (877-783-2555). Four fourteen-ounce New York strip steaks for $92. Will ship.
- **The Old Homestead**, 56 Ninth Avenue, near 14th Street (242-9040). Prices from $12.95 to $14.95 per pound.
- **Balducci's**, 424 Sixth Avenue, at 9th Street (673-2600). Boneless New York strip steak, $17.99 per pound.
- **Florence Prime Meat Market**, 5 Jones Street (242-6531). Prices from $7.99 to $13.99 per pound.
- **Frank's Butcher**, in the Chelsea Market, 75 Ninth Avenue, at 15th Street (242-1234). Prices from $8.99 to $19.99 per pound.
- **Lobel's**, 1096 Madison Avenue, at 82nd Street (800-556-2357). Prices from $21.98 to $28.98 per pound. Will ship.
- **The Vinegar Factory**, 431 East 91st Street (987-0885), and **Eli's Manhattan**, 1411 Third Avenue, at 80th Street (717-8100). Prices from $8.99 to 14.99 per pound.
- **Ottomanelli Brothers**, 1549 York Avenue, at 82nd Street (772-7900). Prices from $8.95 to $12.95 per pound. Will ship.







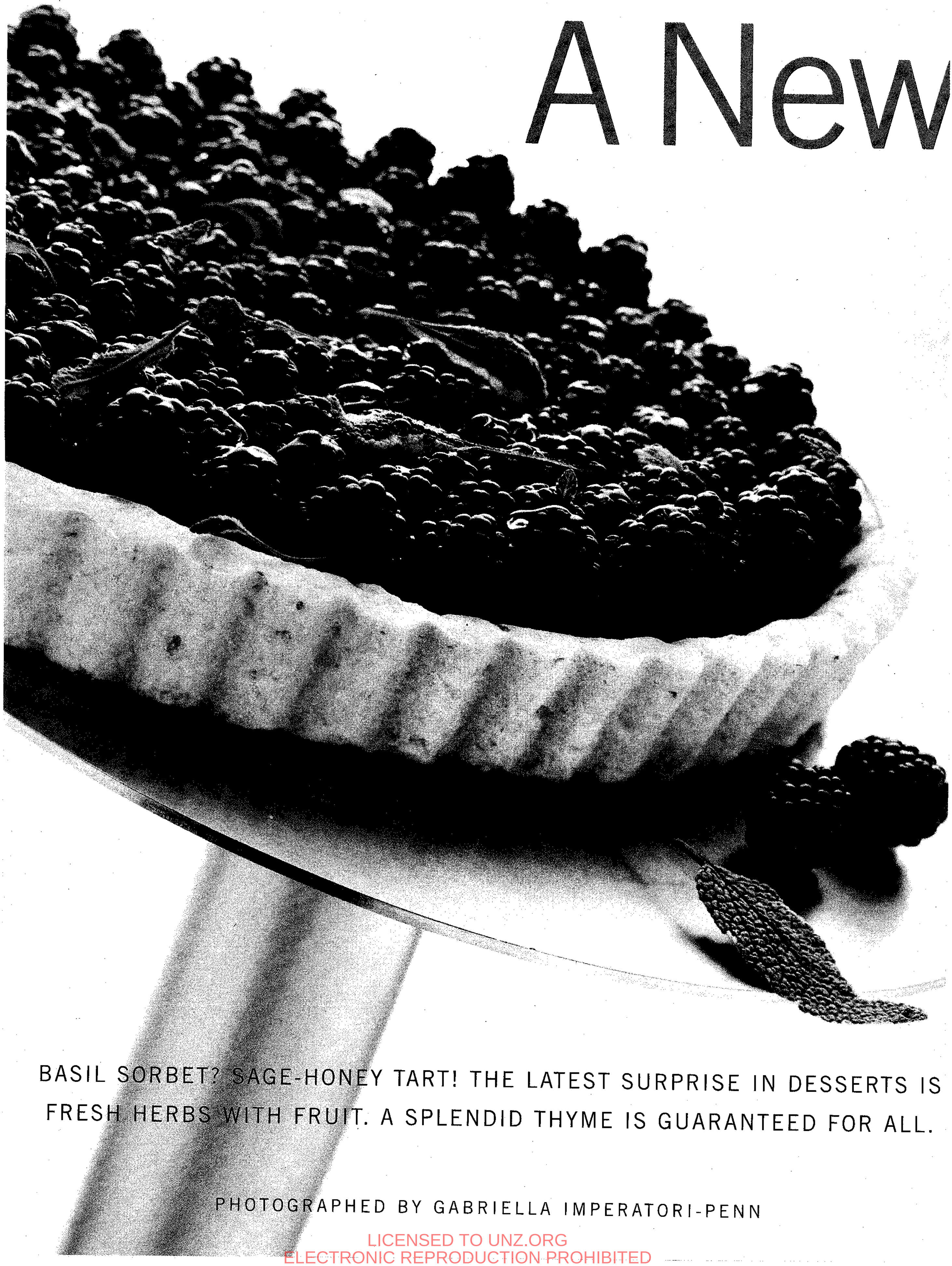
THIS PAGE, TOP: GLASS BOWLS FROM AD HOC SOFTWARES; TABLE FROM POTTERY BARN; NAPKIN FROM BANANA REPUBLIC.



"You can't have too much salt on a steak. It makes a great crust."

Steak, rattle, and roll: Opposite page: Top, chili and herb rubs, alongside a bowl of cracked black peppercorns; center, David Walzog coating the meat with salt and pepper; bottom, three well-marbled, dry-aged steaks await their fate. This page, Walzog's perfectly cooked steak, with a well-salted charred crust and a juicy, rare center.

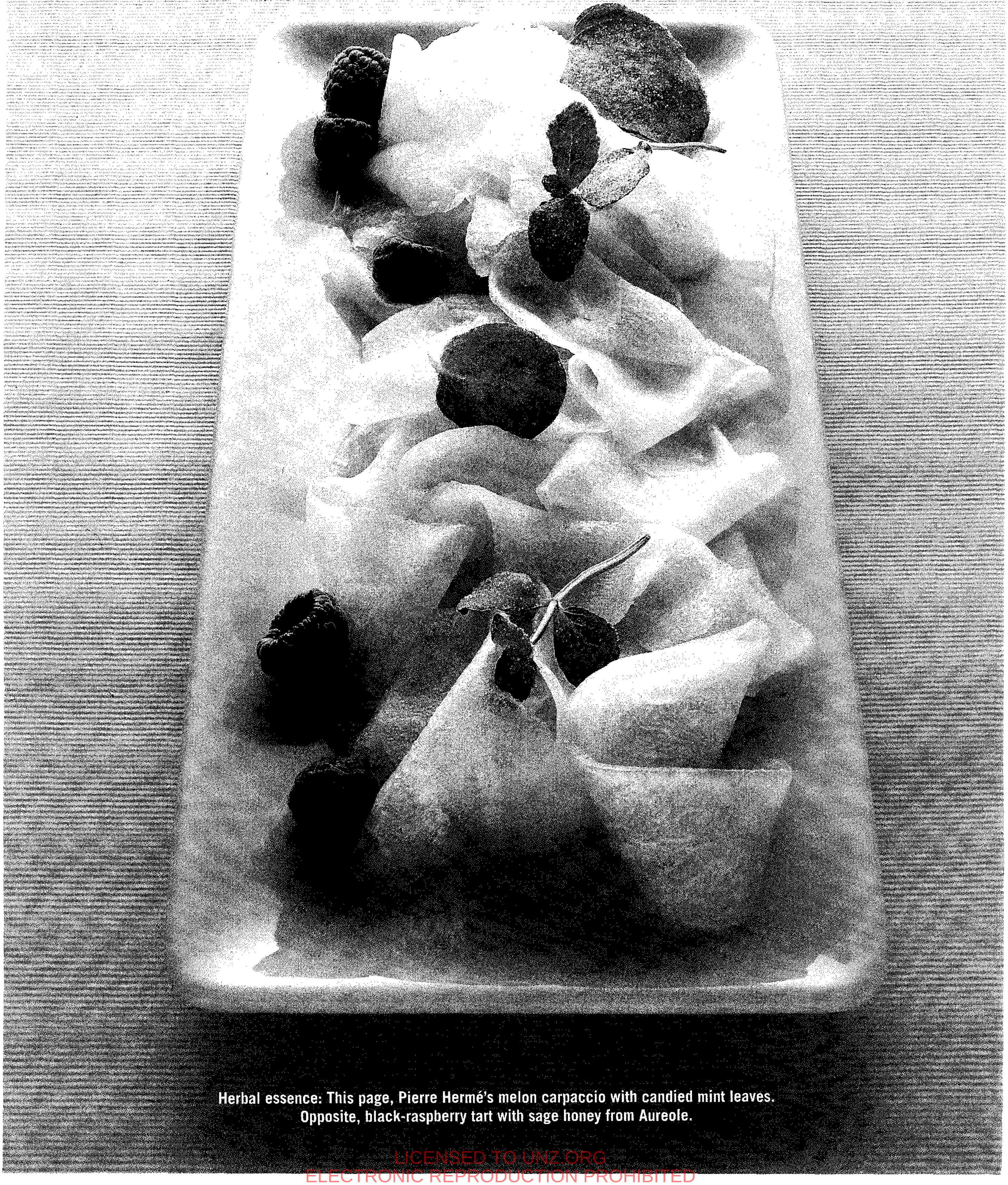
A New



BASIL SORBET? SAGE-HONEY TART! THE LATEST SURPRISE IN DESSERTS IS FRESH HERBS WITH FRUIT. A SPLENDID THYME IS GUARANTEED FOR ALL.

PHOTOGRAPHED BY GABRIELLA IMPERATORI-PENN

Leaf



Herbal essence: This page, Pierre Hermé's melon carpaccio with candied mint leaves. Opposite, black-raspberry tart with sage honey from Aureole.

Foods *of* Summer

Salad at the end of the meal? That European convention has never really caught on here. But you wouldn't know it, when some of our most progressive pastry chefs are pilfering sprigs and shoots from the vegetable garden to counterbalance the sweetness of summer's ripest fruits with an herbes de Provence bouquet of complementary flavors. Mint, of course, is already pretty standard dessert material. But much more radical is the basil sorbet served with basil-roasted pineapple at Cena, a restaurant whose executive chef, Normand Laprise, routinely forages the wilds of the Northeast for edible greenery and has now evidently instructed his pastry chef, Gilles Delaloy, to follow suit. A green-basil salad and opal-basil granita add color and dimension to Delaloy's rendition of classic balsamic-tossed strawberries. And you won't find a more delectable way to dress up ice cream or angel-food cake than our recipe for plums roasted with thyme, taken from Sharon Kebschull Barrett's forthcoming book, *Desserts From an Herb Garden*. Lemon thyme packs no less of a citric punch in the grainy strawberry-almond gratin at Lespinasse than it does in Aureole's creamy frozen peach soufflé with herbal syrup. And in another one of Aureole's fabulous matches, sage-infused honey is drizzled over a black-raspberry-and-frangipane tart. Now, as far as finding a way to satisfy a sweet tooth with parsley . . . you're strictly on your own.

the recipes

Unless noted, recipes serve six.

Melon Carpaccio and Mint Jus, Candied Mint Leaves, and Raspberries

PIERRE HERMÉ
BOULEY BAKERY

Candied mint leaves:
- **1 bunch mint, for about 60 leaves**
- **2 egg whites, slightly beaten by hand**
- **¼ cup granulated sugar**

2 large melons

Honey-and-lemon syrup:
- **⅓ cup chestnut honey**
- **2 lemons, juiced**
- **1 pink grapefruit, juiced**
- **15 mint leaves, coarsely chopped**

Garnish: ½ pint raspberries

Candied mint leaves: Remove the mint leaves from their stems, and discard the stems. Clean the leaves and pat dry. Dip each leaf in the egg whites, dry slightly on a paper towel, and immediately dip in the granulated sugar, covering both sides. Place on a wire rack and allow to dry for at least 2 hours before using. You will need about 8 to 10 leaves per plate.

Cut off the top and bottom of each melon. Use a sharp knife to cut away the remaining skin from top to bottom, following the curve of the fruit. Cut each melon in half; remove and reserve the seeds. Cut the melon into thin slices, preferably on a mandoline. Set on a platter and refrigerate until ready to use.

Honey-and-lemon syrup: Place the honey, lemon juice, grapefruit juice, and mint in a saucepan over medium-high heat. When the mixture comes to a boil, add the reserved melon seeds and set aside to cool. When the syrup is cold, pass through a fine sieve.

Arrange the melon slices in a circle on each of six chilled flat plates. Spoon some honey-lemon syrup over the melon. Garnish with the raspberries and candied mint leaves.

Black-Raspberry-and-Sage-Honey Tart

MICHAEL GABRIEL
AUREOLE

Crust:
- **1½ cups all-purpose flour**
- **¾ cup almond flour (if unavailable, finely grind 1 cup slivered almonds with 3 tablespoons of the confectioners' sugar)**
- **8¼ tablespoons unsalted butter**
- **6 tablespoons confectioner's sugar**
- **Pinch salt**

Frangipane:
- **3 tablespoons all-purpose flour**
- **5 ounces almond paste**
- **½ stick unsalted butter, softened**
- **4 tablespoons plus 1 teaspoon sugar**
- **3 medium eggs**

Sage honey:
- **½ cup honey**
- **5 or 6 large sage leaves, well-washed, dried, and lightly crushed**

Filling: 1½ pints black raspberries, well-washed and dried (blackberries can be substituted)

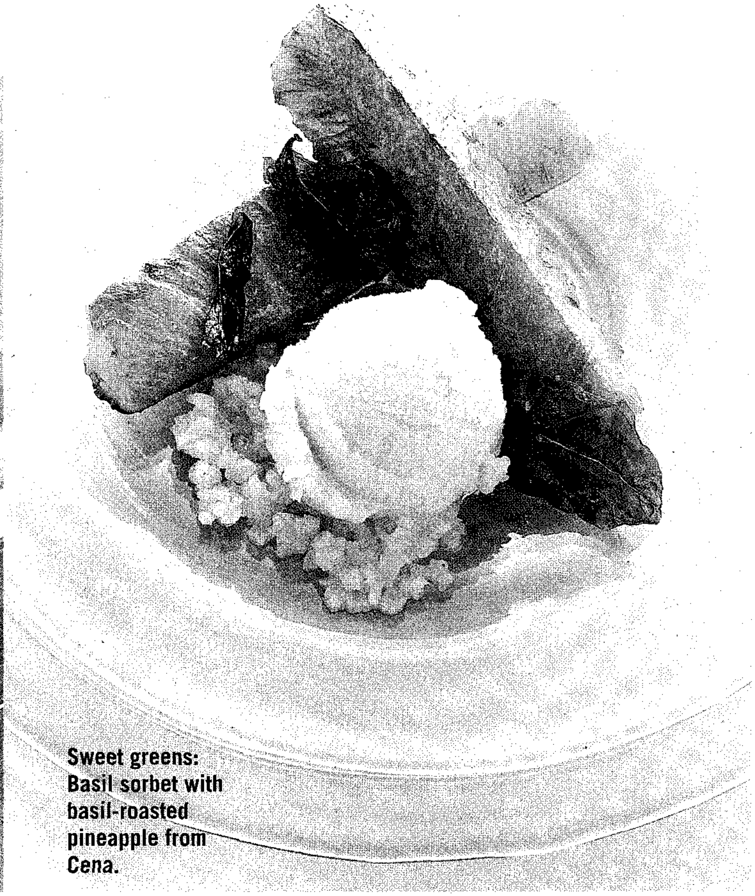
Garnish: 6 to 10 tiny sage leaves

Crust: Sift the flour and almond flour together. Set aside. Cream the butter in the bowl of a mixer until it is light and fluffy. Add the confectioners' sugar and salt, and beat for 3 minutes. With the mixer running, alternately add the flour mixture and about ¼ cup ice water, mixing until the dough starts to come together. Form the dough into a disk and wrap in plastic. Chill in the refrigerator for 30 minutes.

Frangipane: Sift the flour and set aside. Beat the almond paste and butter in the bowl of a mixer until very well blended. Add the sugar and beat for about 5 minutes or until the sugar is well incorporated. One at a time, beat in the eggs. When the mixture is well combined, beat in the flour.

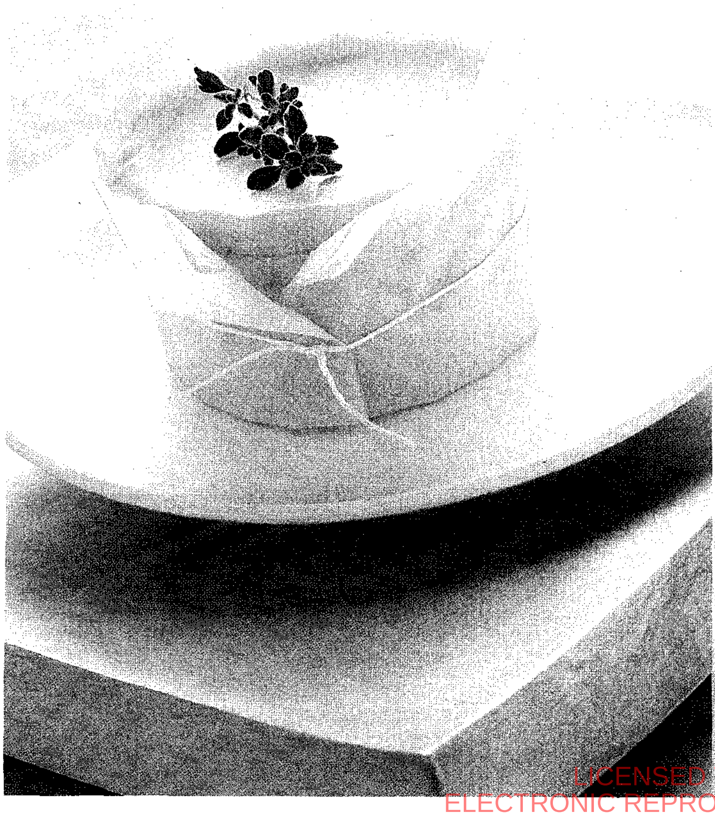
FOOD STYLING BY BETTINA H. FISHER; PROP STYLING BY ROBYN GLASER. PREVIOUS PAGE: LEFT, CAKE STAND FROM AD HOC SOFTWARES. OPPOSITE PAGE: TOP LEFT, BOWL FROM TROY. BOTTOM LEFT, PLATE FROM TROY; PLATTER FROM POTTERY BARN.

Plum crazy:
Thyme-roasted
plums in syrup
from Sharon
Kebschull Barrett.



Sweet greens:
Basil sorbet with
basil-roasted
pineapple from
Cena.

Thyme bandit:
Peach soufflé with
lemon-thyme-
citrus syrup from
Aureole.



Sugar and ice:
Strawberries,
candied basil, and
opal-basil granita
from Cena.

Preheat the oven to 350 degrees. Roll the chilled dough out on a lightly floured surface into a circle about 12 inches in diameter and ⅛ inch thick. Fit the dough into a 10-inch tart shell with a removable bottom, trimming away excess dough. Chill for 10 to 15 minutes.

Spread the frangipane over the bottom of the tart shell to a depth of ¼ inch. Bake in the oven for about 25 to 30 minutes or until the crust is golden and the frangipane is set. (If the frangipane browns too quickly, cover with a little foil.) Remove from the oven and set aside to cool.

Sage honey: Combine the honey and sage in a small nonstick saucepan over low heat. Bring to a simmer. Remove from the heat and allow to cool.

Starting with the outer edge, place the raspberries on top of the frangipane in neat circles until the top is completely covered with a single layer of black raspberries. Remove the sage leaves from the honey and generously drizzle it over the top of the tart. Garnish with baby sage leaves.

Dessert blooms: Almond-flavored lemon-thyme gratin with fresh strawberries from Lespinasse.

Basil Sorbet With Basil-Roasted Pineapple

GILLES DELALOY
CENA

Serves four.

Pineapple-basil sorbet:

- **1¾ cups sugar**
- **½ pineapple, rind, eyes, and core removed, finely diced**
- **2 Granny Smith apples, skin on, diced fine**
- **60 basil leaves**
- **Scant ½ cup fresh pineapple juice**
- **¾ to 1 cup lemon juice**

Roasted pineapple and brunoise:

- **1 medium pineapple, peeled and trimmed**
- **3 tablespoons olive oil**
- **¼ cup plus 1½ teaspoons sugar**
- **32 basil leaves**
- **2 tablespoons lemon juice**

Basil sorbet: In a medium saucepan, bring 2½ cups water and the sugar to a boil. Add the pineapple and apples, and simmer for 2 minutes. Add half the basil leaves. Cover, remove from heat, and allow to steep for 15 minutes. Place the mixture in a blender and purée. Add the remaining basil leaves and blend until smooth. It may be necessary to purée in several batches. Strain through a fine sieve into a stainless-steel bowl set over a bowl of ice water. When it's cold, stir in the pineapple and lemon juices. Pour into an ice-cream machine and churn according to the manufacturer's instructions.

Roasted pineapple: Cut the pineapple in half lengthwise, remove core, and cut each half into six segments, allowing two slices per serving.

Finely dice two of the pineapple segments, and set aside in a bowl. Place the two remaining pineapple segments in the bowl of a food processor with 8 to 10 basil leaves and pulse several times until the mixture is a light-green color. Strain through a fine sieve and add the liquid to the finely diced pineapple. Allow mixture to marinate for 1 to 2 hours in the refrigerator.

Heat 2 tablespoons oil in a medium sauté pan over high heat. Sprinkle 4 pineapple segments with 1 teaspoon of sugar and place sugar-side-down in the pan to sear. Sprinkle with 1 teaspoon sugar, and cover with about 10 basil leaves. Turn the pineapple segments when they brown slightly. Cook until the second side is brown and caramelized, and the basil has become crisp but remains green. Remove the pineapple and basil from the pan, and set aside on a platter. Repeat with remaining pineapple slices. (The pineapple can be seared ahead of time and reheated in the caramel just before serving.)

Leave 3 to 4 basil leaves in the sauté pan and add the remaining sugar, leaving the heat high. When the sugar caramelizes, add the remaining oil and deglaze the pan with the lemon juice. Cook together for 2 minutes over low heat. (The oil will separate from the caramel.)

Arrange 2 pineapple segments on a plate

with a few roasted basil leaves. Spoon a pool of the pineapple-basil brunoise next to the roasted fruit. Top with a scoop of basil sorbet. Drizzle the caramel sauce around the plate.

Lemon-Thyme Gratin of Fresh Strawberries

CHRIS BROBERG
LESPINASSE

- 3 eggs
- ½ cup sugar
- 2 tablespoons soft butter
- 2 cups fine almond flour (if unavailable, grind 2½ cups sliced almonds with half of the sugar in a food processor)
- ¼ cup fresh lemon juice
- 1 tablespoon finely chopped lemon thyme
- Pinch salt
- 12 to 16 large strawberries, quartered
- Garnish: Lemon-thyme sprigs and strawberry sorbet (optional)

Process the eggs and sugar in the bowl of a food processor fitted with the metal blade until thick. Add the butter in chunks, and process until combined. Add the almond flour, alternating with the lemon juice. Stir in thyme and salt.

Place six 4-inch tartlet tins on a sheet pan. Fill the bottom of the ring with the quartered strawberries, cut-side-up. Spread a ¼-inch layer of gratin mixture over the berries. Place under a hot broiler for about 1 to 2 minutes, until the mixture turns a dark golden brown (watch carefully, as it burns quickly). Invert onto a plate—the center will still be a little soft—and serve immediately with lemon thyme and, if desired, strawberry sorbet.

Balsamic Vinegar-Tossed Strawberries and Green-Basil Salad with Opal-Basil Granita

GILLES DELALOY
CENA

Serves four.

Candied basil leaves:
- 16 basil leaves
- ¼ cup sugar

Opal-basil granita:
- ½ cup sugar
- 1 bunch opal basil, leaves removed and roughly torn into pieces, about 4 ounces
- 2 lemons, juiced

Strawberry juice:
- 2 lemons, juiced
- ¼ pound strawberries
- 2 tablespoons sugar

Tossed strawberries:
- 24 strawberries, hulled
- 3 to 4 tablespoons sugar
- 8 green-basil and 4 opal-basil leaves, broken into pieces
- 4 tablespoons balsamic vinegar

Candied basil leaves: Brush clean basil leaves lightly with water and place facedown into sugar. Dry on sheet pan, sugar-side-up, for 2 to 3 hours.

Opal-basil granita: Bring 3½ cups water and the sugar to a boil in a saucepan. Add the torn opal-basil leaves, cover pan, and infuse for 15 minutes. Strain into a bowl and place over ice until cool. Add lemon juice, pour into a shallow container, and place into freezer. Every 20 minutes, stir the granita with a fork as it starts to set, about two hours.

Strawberry juice: Cut the strawberries into quarters and place in a bowl, add the sugar and lemon juice, cover with plastic, and set aside at room temperature for 2 to 3 hours. Cook, covered with plastic, in a bain-marie set over medium heat for 10 to 15 minutes. Allow to cool. Strain through a fine sieve. Do not press down on the strawberries, as this will make the juice cloudy.

Tossed strawberries: Place the strawberries into bowl and toss gently with the sugar. Add the green-basil leaves and allow to sit

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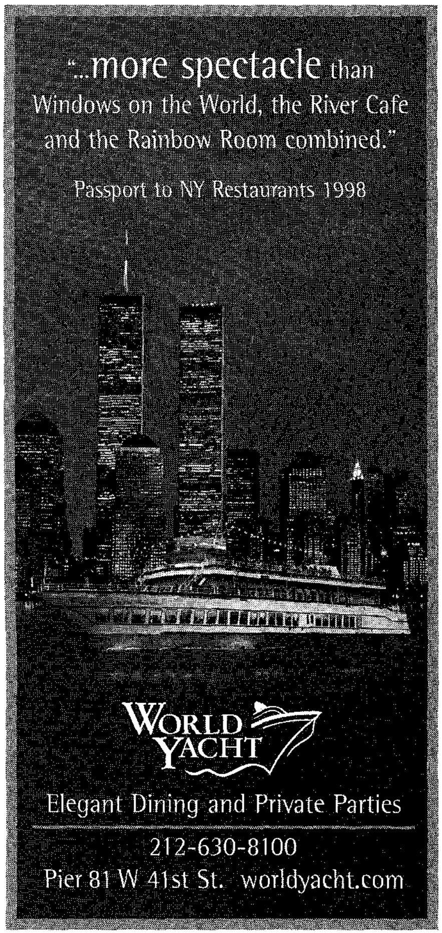

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for 3 to 5 minutes. Add the vinegar, and toss gently again. Set aside to marinate for 3 minutes. Place the strawberries in a soup bowl, and drizzle the balsamic vinegar remaining in the bowl over the strawberries. Place candied basil leaves around the strawberries. Pour a little strawberry juice in a glass, and top with the opal-basil granita. Garnish with broken opal-basil leaves and serve alongside whole strawberries.

Thyme-Roasted Plums

SHARON KEBSCHULL BARRETT
DESSERTS FROM AN HERB GARDEN

Serves four.

½ cup granulated sugar
2 tablespoons minced thyme leaves
2 tablespoons orange juice
1½ pounds red plums (about 10), halved and pitted
Dash fresh lemon juice (optional)
Garnish: Ice cream, angel-food cake, or pound cake (optional)

Preheat the oven to 450 degrees (425 degrees if using a glass baking pan). Bring 1 cup water, sugar, thyme leaves, and orange juice to a boil in a small saucepan. Arrange plums skin-side-up in a 9-inch-square baking pan or other pan just large enough to hold them in one layer. Pour sugar mixture over plums. Bake for 25 minutes, until plums are tender (skins may split). Pour liquid from pan back into saucepan and boil for about 5 minutes, until it reduces to a thin syrup.

Meanwhile, wipe off excess thyme leaves from plums and discard thyme.

Pour the syrup through a strainer over plums and allow to cool slightly before serving; taste syrup, and add lemon juice if needed to balance sweetness. Serve warm—plain, over ice cream, or with angel-food cake or pound cake on the side.

(From Desserts From an Herb Garden, *by Sharon Kebschull Barrett. Reprinted with permission of St. Martin's Press.)*

Frozen Georgia-Peach Soufflé

MICHAEL GABRIEL
AUREOLE

1½ pounds very ripe Georgia peaches, peeled and coarsely chopped
1 teaspoon very finely minced fresh lemon thyme
1 teaspoon fresh lemon juice
1 cup sugar
6 large egg yolks
½ cup white corn syrup
¼ cup vanilla yogurt
6 very small sprigs fresh lemon thyme
1½ cups heavy cream
Lemon thyme–citrus syrup (recipe below)

Combine the peaches with the minced lemon thyme, lemon juice, and ½ cup of the sugar in a heavy saucepan over medium heat. Bring to a boil, then lower heat and simmer for 7 to 10 minutes or until peaches are very soft. Remove from heat and allow to cool.

Cut six 14-inch-by-7-inch strips of cooking parchment. Fold the strips in half lengthwise and wrap them around six 6-ounce soufflé dishes to come up about ¾ inch above the top of each dish. Fold the ends of each strip together, and pinch to close firmly. Set aside.

When the peach mixture is cool, push it through a fine sieve into a clean bowl. Discard the solids remaining in the sieve. Set the peach purée aside.

Combine the egg yolks, corn syrup, and ¼ cup of sugar in the top half of a double boiler over simmering water. (Keep the pan clear of the water.) Cook, whisking constantly, for about 5 minutes or until a candy thermometer inserted into the yolk mixture reads 170 degrees. Immediately whisk in the yogurt, and remove the top half of the double boiler from the heat. Quickly scrape the mixture into the large bowl of a mixer and beat, using the whisk attachment, until it's light yellow, very thick, and cool to the touch. Set aside.

Combine the heavy cream with the remaining sugar, and beat with a mixer until soft peaks form. Gently fold the cooled egg mixture into the whipped cream. When well blended, fold in the cooled peach purée.

Spoon the soufflé mixture into the prepared dishes, allowing the mixture to come to the top of the parchment. Using a spatula, smooth the tops and cover with plastic film. Place in the freezer for at least 4 hours or until solid.

When ready to serve, carefully remove and discard the parchment wraps. Quickly dip soufflés in hot water and unmold. Allow them to sit until slightly softened.

Place a soufflé in the center of each of six well-chilled dessert plates, and tuck a lemon-thyme sprig into each. Drizzle the lemon thyme–citrus syrup around the edge of each plate and serve.

Lemon Thyme–Citrus Syrup

1 cup dry white wine
¼ cup fresh lemon juice
¼ cup fresh orange juice
½ cup sugar
1 tablespoon chopped fresh lemon thyme
1 teaspoon chopped fresh mint
Finely grated zest of 1 orange

Combine the wine, lemon and orange juices, sugar, lemon thyme, mint, and orange zest in a medium heavy-bottomed saucepan over medium heat. Bring to a boil. Lower the heat and simmer for about 30 minutes or until the liquid has reduced by one half and is syrupy. Remove from the heat and allow to cool slightly. Strain through a fine sieve into a clean container. Cover and refrigerate until needed.

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LIVING OUT LOUD

Ba[illegible]ed [illegible] a [illegible]ato[illegible] [illegible]ugg[illegible]-in[illegible] kids, 37-year-old Steven Rifkind has parlayed [illegible] Loud Records into a hyp[illegible]ab[illegible] hip-hop powerhouse with [illegible] innovative marketing, [illegible]dia. Did we mention he's a Jewish kid from Merrick?

By Zev B[illegible]

I'M HERE WITH THE HEAD OF MY STREET TEAM, and he's tellin' me that people are really feelin' the B-side. *What?* Hold up. Yo, Buddah?" Steven Rifkind is lying down, talking on a cell phone, cruising up an interstate in rural northwest Florida on a bus. That is, if a $7,500-per-week custom-made cruiser, outfitted with leather couches, an oak conference table, two big-screen satellite televisions, two high-end stereo systems, six sleeping bunks, and a bathroom and shower can still be called a bus. A 70-miles-per-hour rolling monster of cross-promotion is more like it. One side of its exterior is adorned with foot-high white lettering shouting out the names of the gold- and platinum-selling hip-hop artists—Big Pun, Wu-Tang Clan, Mobb Deep, Funkmaster Flex—signed to Rifkind's record company, Loud Records. The other side sports slightly more familiar monikers: Levi's, Tommy Hilfiger, Pepsi, Converse, Fila, Helly Hansen; each a client of Rifkind's marketing firm, the Steven Rifkind Company (SRC). ● "Buddah!" Rifkind growls. "It's the B-side that's hot, right?" "Yeah," replies a Hispanic, goateed 29-year-old in baggy jeans and sneakers. "The other beats is corny. People are d[illegible] feelin' the B-side." "For *real?*" "For real."

Knowing what people are "feeling," that is, what they are listening to, wearing, ogling on television, and, most importa[illegible], is Rifkind's business. And business is good. Fo[illegible]pelled by a manic combination of overconfidence and a savvy hustler's instinct, the 37-year-old Rifkind [illegible]ed a single sales concept (street marketing) a[illegible] a single market (young, urban America) into a multimedia entertainment-marketing conglomerate that seems to expand by the day. In the process, he's become something of an unlikely focal point for a consumer culture increasingly driven by hip-hop tastes, and an example of the type of synergy-in-action that dances through Michael Eisner's dreams. ● A Jewish kid from Merrick, Long Island, who grew up listening to rap and R&B and dreamed of playing in the NBA, Rifkind now speed-dials Harvey Weinstein and Phil Knight, plays pickup with Shaquille O'Neal, and splits his time between a luxe midtown apartment and a sprawling Beverly Hills estate. In 1996, he sold 50 percent of Loud to German media conglomerate BMG for a rumored $50 million. Last November, he inked a deal to sell 20 percent of SRC to the Interpublic

Photo[illegible]rap[illegible] D[illegible] Chavkin

Group, one of the world's largest advertising conglomerates (parent company of McCann-Erickson and the Lowe Group) for an estimated $10 million. In March, he launched Loud Films with the news of a multiyear, multi-film "first-look" deal to produce "urban films" in conjunction with Miramax. Finally, last month, Rifkind and BMG reportedly mutually agreed to dissolve their 50-50 joint venture in Loud Records. Four other companies including Interscope are now bidding on BMG's stake. But industry insiders say the front-runner is Rifkind's good friend Sony Music chief Tommy Mottola, who is offering a rumored $40 million.

SO WHAT EXACTLY IS HE DOING TRAVeling by bus through the swamplands of Florida? Getting back to his roots. For three weeks last winter, Rifkind and eight of his Loud-SRC employees crisscrossed the Southeast on what they dubbed "The Steve Rifkind Tour." Equal parts research foray, marketing boot camp, hip-hop circus, and ego trip, it was a whistle-stop odyssey that few CEOs would agree to undertake. But after spending more than seven hours a day on the road, wrestling with a fickle cell phone and consuming alarming amounts of Pop-Tarts and potato chips, more often than not the normally gruff Rifkind was positively beaming. "This is how I got my start, driving around the country, shaking hands. I wanted to do it one last time."

"Do you really think it's a coincidence that the first guy to **GET PAID** for bringing

Street-smart: An SRC street crew plasters Madison Square Garden with posters and stickers promoting the HBO series *Spawn*. Inside, the crew hands out free tapes of "Shootyz Groove," a new rap group signed by another client, Warner Records.

So every day for two weeks, Rifkind would stop at radio stations, record stores, and clubs, dispensing booty and pressing flesh with D.J.'s, local retailers, and posses of neighborhood kids, most of whom now treated him as a returning celebrity.

Just after night, the bus stopped at WJMI, a tiny station transmitting out of a half-empty strip mall in Jackson, Mississippi: "When I heard Steve Rifkind was coming down here, I was like, 'The guy that owns Loud Records?' I was on pins and needles," gushed the station's starstruck night D.J. "Shit, I'm looking for Donald Trump to show up next week." Then he smiled. "Nah, he probably ain't that crazy." To which Rifkind pointedly added, "Or smart."

A FEW WEEKS LATER, RIFKIND WAS BACK IN his plush Murray Hill office, resting his Air Jordan–clad feet on a cluttered table and reminiscing about "the old days" in a Merrick accent thick as rush-hour traffic on the L.I.E. The trip had put him in a sentimental mood. When he first got into the music business, he recalls, "the only thing I was doing at the time was playing basketball." But at five-ten, the NBA was never really an option, and his grades pretty much precluded any kind of academic career. Instead, soon after graduating high school, he went to work for his father, Jules Rifkind, the legendary founder of the seminal soul-and-R&B record label Spring Records. By the mid-eighties, under his father's tutelage, Rifkind was promoting hit rap and R&B records for nearly every major label. He even spent a year managing the R&B supergroup New Edition.

"Steven would arrive at two in the afternoon," the elder Rifkind recalls. "It used to drive me crazy. I didn't know then that he was doing things a whole new way." That way was handing out posters at parties and all-night diners, delivering records to late-night mix-show D.J.'s and club doormen, and getting to know the friends of the friends of those D.J.'s and doormen. "I had read an article about how rap wasn't getting a lot of radio play but was still selling a shitload of records," he says. "I thought to myself, 'I know people—D.J.'s, mixers, club people—who could make shit happen.' That was the start of my concept of street promotions."

Street promotion is basically everything they don't teach you at Harvard Business School. The creation of product awareness by any means necessary, it means plastering every available surface with stickers and posters, handing out free samples at playgrounds and in barber shops, making sure the coolest kids on the block are all wearing your prominently logo-ed T-shirts. But to Rifkind, it's more than a business strategy; it's gospel.

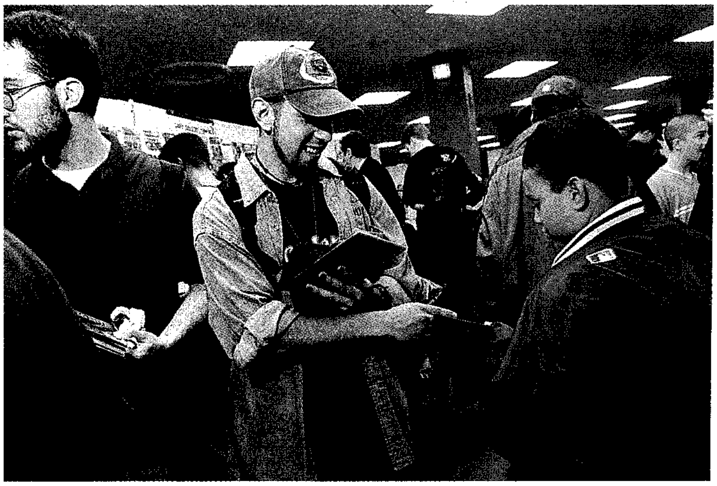
"Our tag line is, 'The streets don't lie,' " he says, "meaning you're going to hear whether records—or sneakers—are cool, or if they suck. Period. But to get something out of that information, you need to respect the people giving it to you. You need to maintain a no-bullshit tie with the street, to contribute to it, believe in it."

In 1989, he founded his self-titled marketing firm, SRC, and launched and trademarked his Street Teams: squads of hyperaggressive young men, most of them black or Hispanic, pulled from neighborhoods like Hunts Point and the South Bronx. "They're hungry and don't just know the market, they *are* the market," he says. Today, SRC has Street Teams in 25 cities nationwide. "They're the backbone of everything we do," Rifkind says. "My eyes, ears, and hands." Indeed, it was an SRC Street Team member who ensured the success of Rifkind's record company by passing along the demo tape of a then-unknown rap group called the Wu-Tang Clan.

Photographed by Evan Kafka.

the hip-hop market to corporations is **WHITE?"** asks one industry source.

Spawn
Spawn
HEAVEN AND HELL COLLIDE



A motley crew of ten thugs turned rappers from the Staten Island projects who appropriated the world of old kung fu movies as a metaphor for ghetto life, the Wu-Tang Clan was Loud's first platinum-selling act. More important, they sold records with practically no radio play, relying almost completely on word of mouth cultivated by street promotion. Loud's bottom line, and street cred, soared. More hit records followed. And pretty soon, Phil Knight was on the phone.

Knight, the founder and CEO of Nike, had met Rifkind through his son, a rapper promoted by SRC. "I told Phil what we were doing with street promotions, and he was like, 'Can you do it for *sneakers*?' "

By then, Rifkind had teamed up with a childhood friend from Merrick, Rich Isaacson, an Ivy League lawyer who left a prestigious Manhattan firm (Shea & Gould) to become president of Loud-SRC. "Steve basically said he was going to bother me until I said yes," Isaacson recalls. He proved to be the perfect partner, a blue suit to Rifkind's sneakers and sweatshirts and a reserved, meticulous counterpoint to Rifkind's often abrasive big-picture manner. Isaacson could watch pennies, sweat details, and help his buddy communicate with corporate America, which, led by Phil Knight, soon descended on SRC.

"Corporations realized there was a huge untapped urban market," explains Rifkind, "that it had a huge influence on the country as a whole, and that it took its cues from hip-hop. I'd been promoting hip-hop records to that market for ten years. It wasn't hard to go from that to sneakers."

And, through Loud, he could offer corporate clients priceless associations with urban artists like the Wu-Tang Clan, whom hip-hop fans worshiped. "Steve opened the corporate door," says Glen Caplin, cofounder of Don't Think Twice Marketing and Promotions Corp., an upstart SRC competitor. "He took street marketing beyond music and showed the power of being able to cross-promote via hip-hop."

Rifkind's Street Teams started promoting Pepsi products, Coors beer, the National Football League, Helly Hansen, Tommy Hilfiger, Miramax films, and the Fox network's Thursday-night prime-time lineup. Kids who rushed to the corner of 125th Street to greet the Loud Street Team van in the hopes of scoring a free Wu-Tang single were also slapped with posters for new Nikes. Rifkind had his artists wear his clients' gear in videos and music-magazine photo shoots. No cross-promotional stone was left unturned. And if there were any wet-blanket Noam Chomsky types left with upset stomachs, nobody was handing them any Pepto-Bismol. Not with SRC's corporate clients practically paying for the promotion of Loud's artists, whose record sales, in turn, increased; not with Loud's artists delivering priceless street cred by association to corporate dinosaurs, whose sales, in turn, increased; not with hip-hop fans getting a bunch of free stuff; and certainly not with Rifkind and crew growing richer by the hour.

The whole interlocking machine seemed to operate flawlessly one afternoon during Rifkind's bus tour at a stop in Birmingham, Alabama. Rifkind had gone on a local radio show earlier that day and had the D.J. announce: "If you want to get signed by Loud Records CEO Steve Rifkind, be at Music-n-More record store today between 3 and 5." Three hundred kids showed up to watch Rifkind, flanked by two bodyguards, preside over an impromptu *Star Search*–like talent showcase. Groups of kids literally pushed each other out of the way to deliver their homewritten raps and synchronized dance steps directly in front of Rifkind, nothing short of an emissary from the promised land.

Meanwhile, SRC's Street Team VP, the aforementioned Buddah, worked the crowd with two associates, handing out a sample cassette of a new Loud release, stickers trumpeting new Levi's jeans, and Starter athletic-gear-logo T-shirts.

Back on the bus, a giddy Rifkind asks, "What'd we get?" Buddah shows him an empty box that once held cassettes, some Polaroids of kids holding posters, and a digital videotape of the entire circus. Rifkind uses the Polaroids and video to show corporate clients what they're getting for their money. Buddah says he also talked to some kids interested in heading up a local Street Team. Almost as an afterthought, one of Loud's music scouts says he might want to sign one of the acts from the store. As the bus pulls away, a group of boys, none older than 8 or 9, gives chase. Laden with posters and tapes, Loud stickers plastered across their bodies, they are a marketer's wet dream. Leaning back in his chaise, Rifkind takes it all in, appreciatively. "Fucking incredible," he says, shaking his head.

"WHAT THEY DO AS FAR AS STREET promotions and marketing is hard to quantify and qualify in traditional terms," explains Mike Densmore, former management supervisor at Wieden & Kennedy, the acclaimed Portland, Oregon–based ad agency for Nike and Microsoft, among others, that often enlists Rifkind's services when targeting the urban market. "But we, and they, are always trying to refine the ways of doing that. There's a process of learning to work together."

Indeed. Street promotions is, inherently, something of an ambiguous art, and faith in it within the marketing and advertising industries is not nearly universal. ("I don't know," said one advertising executive. "I mean, high-school kids on street corners? C'mon.") Still, the mammoth Interpublic felt strongly enough about the concept, and Rifkind, to buy into both, literally.

"I thought, 'We need this guy,' " recalls Frank Lowe, the British-born founder and chairman of the Lowe Group, one of the agencies under the Interpublic umbrella. "I mean, it seems to me that hip-hop culture is one of the new common denominators, that a kid in the streets of Paris has more in common with his counterpart in Los Angeles than his parents. Because of his record label, Steve can deliver them."

"Our tag line is, 'The streets DON'T LIE,' meaning you're going to hear whether records—or your sneakers—are cool, or if they suck. Period."

SRC
STEVEN RIFKIND COMPANY
LEVI'S
STARTRAX CELEBRITY COA
U.S. D.O.T. 408463
PRIVATE COACH

Cannonball run: Steve Rifkind sprints for the Loud bus after a promotional pit stop in Pensacola, Florida.

As Densmore puts it: "Steve being hip-hop is the essence of his brand." Rifkind, too, is keenly aware of the importance of maintaining his status as a hip-hop force, hanging out with the rap stars and living down-and-dirty on his bus trip. Still, he's not beyond indulging his mogul within.

The dichotomy was on display one night at Scalinatella, a high-powered grotto of an Italian restaurant near the Sony building. Rifkind was sitting with a large party, challenging anyone at the table to try to stump him on arcane rap trivia, when suddenly a bottle of Cristal arrived courtesy of Sony's Mottola, who was dining with actors Joe Pesci and Danny Glover. Rifkind beamed, walked over to Mottola to say thanks, and then returned to his table, where he gleefully unfurled a story about how his fondest Wu-Tang Clan memory was of the group playing an RCA showcase while toting phony automatic weapons and wearing stockings over their heads.

Rifkind's hip-hop persona makes Isaacson's role that much more vital. "Rich makes the corporate people feel safe," said one Loud-SRC employee, "like there's someone they can deal with who won't stop a meeting to take a cell-phone call from Ol' Dirty Bastard in jail."

Both Rifkind and Isaacson, however, repeat the mantra that their biggest concern is translation. "It's all about making people understand that getting Funkmaster Flex to talk about Levi's on the air is like getting a free 30-second spot—even better because it's not a commercial," says Rifkind. "But what if you're like, 'Who the hell is Funkmaster Flex?' Some corporate people are willing to learn; others aren't. And that's what keeps me up at night."

Among other things. Rifkind calls himself "the most competitive motherfucker on the planet." Once, while shooting playground hoops with Shaquille O'Neal, "Shaq was on my team, and we lost two games in a row. He was doggin' it. I went after him; somebody had to pull me away." Indeed, everything about Rifkind is intense. "He's constantly testing people," explains his brother Jonathan of Loud-SRC and co-head of Loud Films. "But with that comes a huge sense of loyalty."

And family. One of Rifkind's cousins is a Street Team coordinator, another is head of sales for Loud, and yet another is his attorney. Rifkind's father remains a close adviser, and his mother is the company's travel agent. Two years ago, Rifkind, a hyperactive bachelor, married a Trinidadian model, and now has a young son he says he's grooming to take over the business. If it all sounds Mafia-like, well, it *is*.

"We definitely have a posse mentality," explains Isaacson. "And when you're in, we feel like you're in for life." Which may explain why Rifkind also has such strong ties with the rappers on his label, many of whom subscribe to a similar kind of Cosa Nostra, us-against-the-world mentality. As Loud's most recent platinum-seller, the Puerto Rican rapper Big Pun, put it: "Steve is good people. He's on the level, and he's always got your back."

And if the Corleone-type shtick bothers his peers, they're not talking about it. There *are* complaints about Rifkind's overbearing arrogance, and rumors that the split with BMG was due to Loud's hit-and-miss record sales. Then there's the grumbling about a white guy heading up a company inextricably tied to the black community. But such criticisms are never, notably, on the record. The race issue, of course, is a sensitive one. ("Do you really think it's a coincidence that the first guy to get paid for bringing the hip-hop market to corporations is white?" asked one industry source.) But Rifkind is certainly not the first white guy, or even the first Rifkind, to occupy an executive position at a company focused on black music. Rifkind's father, Jules, one of the music industry's original hustlers, helped "discover" James Brown in the fifties and produced Sammy Davis Jr.'s seventies television specials. Steven and his younger brother, Jonathan, regularly played with the children of his father's black artists. Now, he angrily shrugs off what he feels is race-baiting.

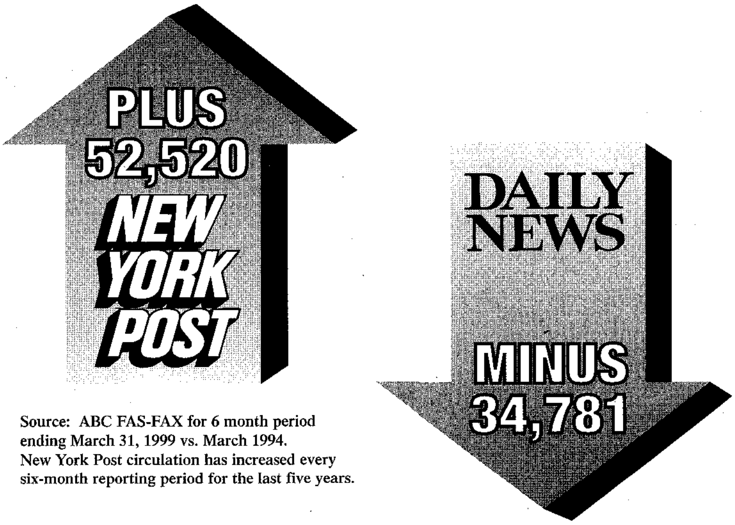
"Being white has nothing to do with it. This is what I grew up on, that's all I can say. As far as the race thing, I don't even deal with it. I've given more to the urban community than three quarters of America. "

And the future?

"Look, I want to be as big as Geffen. Bigger than fucking Time Warner!" he says, volubly. He mentions a call from a pharmaceutical company about the marketing of an asthma drug, his new SRC client HBO, an R&B group coming out on Loud, and the potential in hip-hop films.

"I really think there's a whole new way of doing things: music, advertising, movies, everything. People are going to realize where things come from—the street, from the ground up. Now they might think that 'the street' is black or urban or whatever. But the street is everywhere, anyone. Look down; it just depends on what street you're on." ▬

THE POST'S CIRCULATION IS UP AGAIN!



Source: ABC FAS-FAX for 6 month period ending March 31, 1999 vs. March 1994. New York Post circulation has increased every six-month reporting period for the last five years.

Break out the bubbly!

New York Post circulation is up for the 10th time in a row.

No other New York paper can say that.

(Or even come close!)

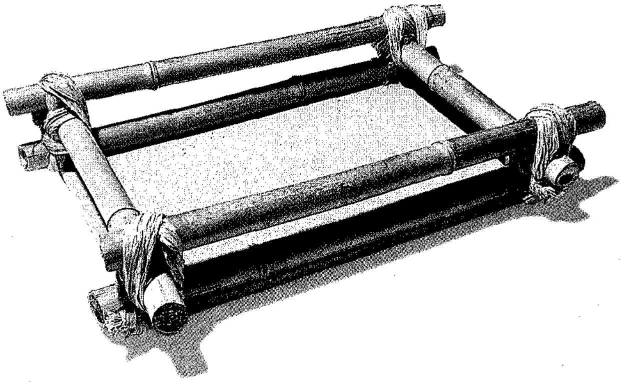
THANKS NEW YORK!

NEW YORK POST

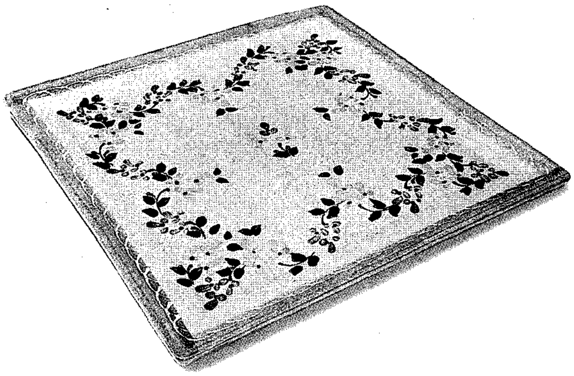
BEST BETS

Simple or swank, serving trays are essential for breezy summer entertaining.

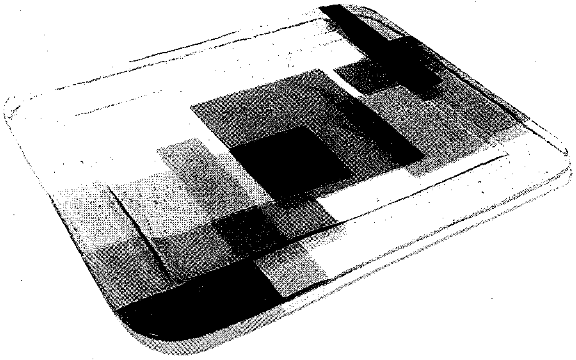
BY CORKY POLLAN



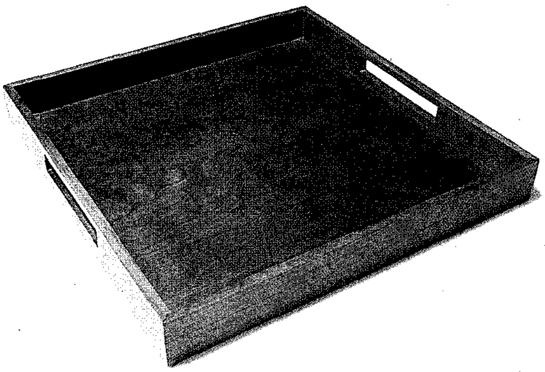
Michael Walter handmade bamboo-and-linen tray with raffia ties is $240 at Lexington Gardens (1011 Lexington Avenue, near 73rd Street; 861-4390).



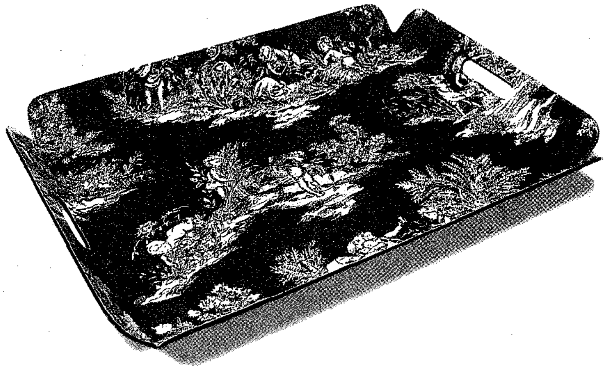
Provence hand-painted ceramic tray is $132 at Anthropologie (375 West Broadway; 343-7070).



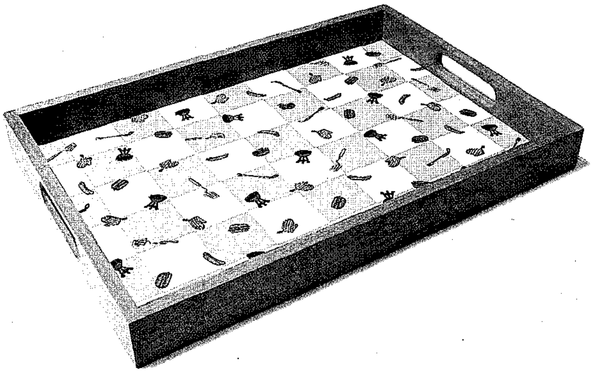
Trio color-block glass tray is $215 in Chelsea Passage at Barneys New York.



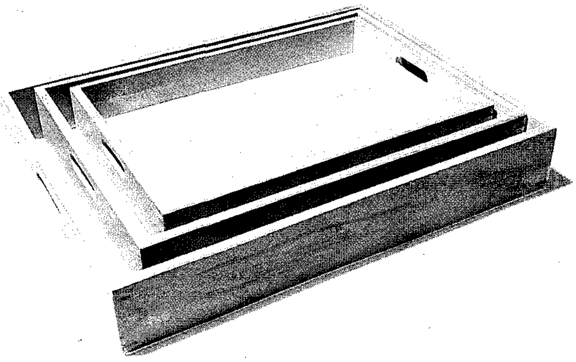
Calvin Klein cherrywood tray is $80 on Bloomingdale's sixth floor, at Calvin Klein (654 Madison Avenue, at 60th Street; 292-9000), and on Macy's Herald Square's eighth floor.



French toile de Jouy laminated-cotton tray is $60 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).

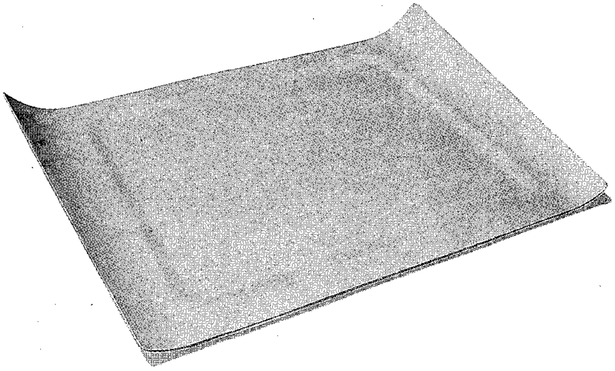


Bartelt laminated-paper-and-alderwood tray is $40 at S. Feldman Housewares (1304 Madison Avenue, near 92nd Street; 289-7367).

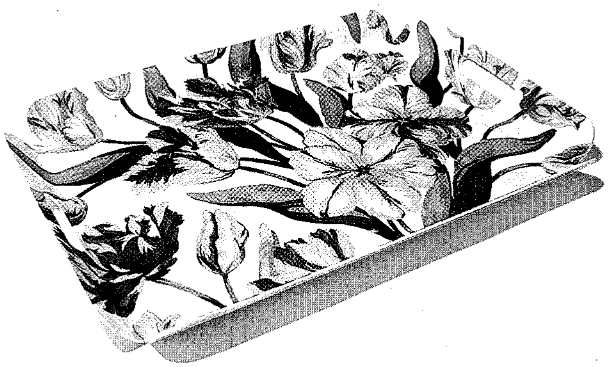


Japanese unfinished-kiriwood nesting trays are $15, $20, and $25 at Global Table (107–109 Sullivan Street; 431-5839).

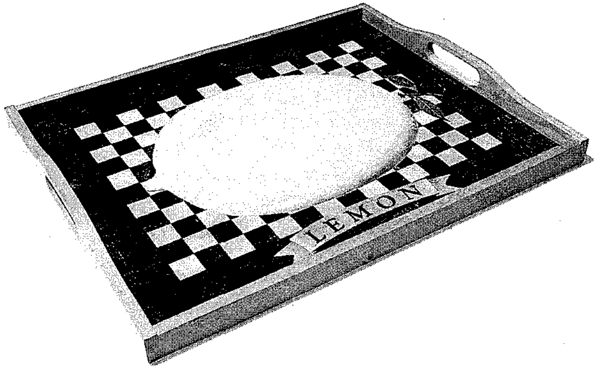
Cynthia Carey hand-painted and hand-finished découpage-and-wood tray is $195 at Frank McIntosh Home on Saks Fifth Avenue's eighth floor.



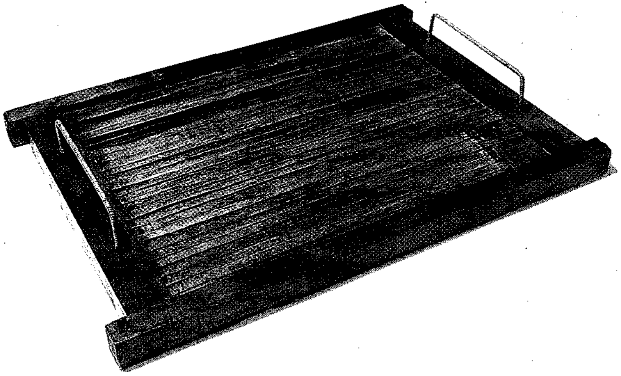
French Axis laminated-birch tray is $69 at Amalgamated Home (19 Christopher Street; 691-8695) and Felissimo (10 West 56th Street; 247-5656).



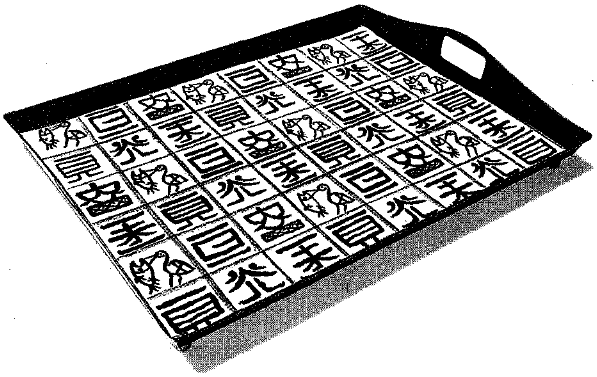
Laminated-French-cotton tray is $65 at Keesal & Mathews (1244 Madison Avenue, near 90th Street; 410-1800).



Bartelt alderwood tray with laminated interior is $50 at S. Feldman Housewares.



Indonesian handmade teak-and-bamboo tray with rattan-wrapped handles is $88 at Jamson Whyte (47 Wooster Street; 965-9405).



Traditional English toile tray with hand-painted Chinese characters is $48 at Kevin Hart & Company (31 Nathaniel Moore Street; 966-1963).

Italian-rattan-and-glass-covered-linen tray is $198 at Keesal & Mathews.

Photographed by Joshua McHugh

SMARTCITY

Pyro Techniques

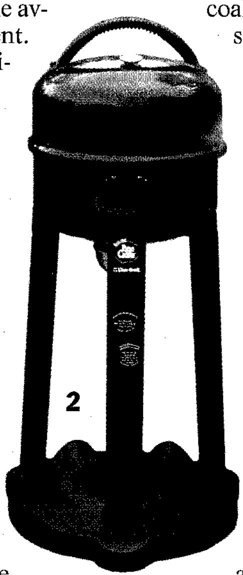
Whether its charcoal or gas that lights your fire, grill a great steak without getting burned. By Stephanie Saulmon

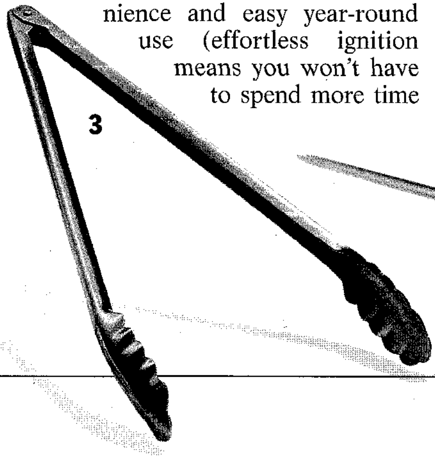
THE NEWEST PHENOMENON TO mow through backyard leisure culture is the professional grilling center—a portable outdoor kitchen with a gas grill, range, rotisserie, and more counter space than the average New York apartment. These monster outdoor appliances, offered by top manufacturers like Viking and Sunbeam, can be wheeled onto your patio, transplanting your kitchen into the garden; retailers can hardly keep them in stock. (Talk about taking the let's-stick-it-to-the-Joneses mentality to a new level.)

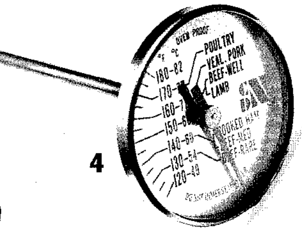
But you don't need to drop several grand to grill the perfect steak. Anything from a portable hibachi to the classic Weber Kettle grill will do; you're only limited by space and the city's fire codes. (Gas grills are prohibited in multiple-residence buildings, and all charcoal grills must be ten feet from any combustible.) Before that first burger sizzles, you'll have to choose sides in the gas-versus-charcoal debate. While some feel gas grills don't add enough of that woodsy flavor, they still account for more than 50 percent of the grills out there and are the best option if you're looking for convenience and easy year-round use (effortless ignition means you won't have to spend more time out in the cold than you have to). Bobby Flay, chef at Mesa Grill and author of *Boy Meets Grill,* admits he fires up his gas grill more than the charcoal one. "I understand the culture behind burning wood," he says. "But if you have the technology, why not use it?" Vincent Scotto, the chef at Scopa, feels that the biggest concern with gas grills is working up enough heat for a good char. He recommends turning on the grill and keeping it closed for twenty minutes before tossing on the food.

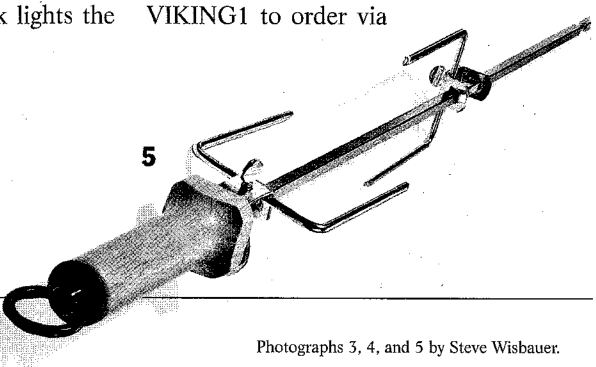
Adding natural wood chips to a gas grill (soaked in water, wrapped in aluminum foil, and placed on or under the grate) or using a smoker box can help you achieve some of that charcoal-cooking flavor. But as Steven Raichlen, author of *The Barbecue! Bible,* points out, "It's more a question of temperament than taste; if you're the kind of person who likes the sport of grilling, setting fires, and lighting fires—that interactive sportsmanship—you have to get a charcoal grill." We love the classic **Weber Performer grill** with Touch-n-Go gas ignition system ($449.99 at Gracious Home, 1220 Third Avenue, at 70th Street; 517-6300). A small propane tank lights the charcoal, so there's no stinky lighter fluid. The connected stand is a handy place to put your platters, and there's also a coal bin. Scotto declares it "the best grill out there."

If you know you're going to grill all year long, have a ton of space, and feel it's worth the money to invest in an outdoor grilling center, take a look at **Viking's Professional 53-inch S-Series gas grill.** Going for a robust $4,692 (at Gringer & Sons, 29 First Avenue, at 2nd Street; 475-0600; or call 1-888-VIKING1 to order via





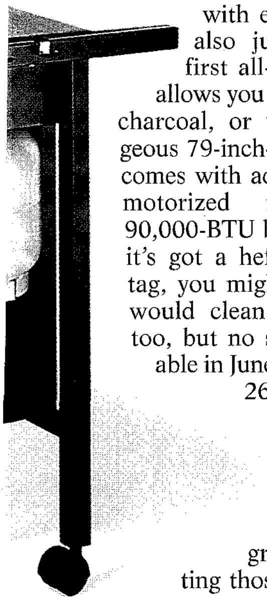




Friendly fires: 1 the Weber Performer grill with Touch-N-Go ignition system (no stinky lighter fluid required); 2 a Char-Broil Patio Caddie, the first high-performance electric grill safe enough for city terraces; 3 fifteen-and-one-half-inch spring-loaded restaurant tongs, 4 an instant-read thermometer, and 5 the Weber Kettle rotisserie are required gadgetry; 6 the Viking Professional S-Series gas grill will show the Joneses a thing or two about a thing or two.

Photographs 3, 4, and 5 by Steve Wisbauer.

catalogue), this grill has enough firepower—four dual grill burners, an infrared rotisserie, a built-in smoker, and fold-down shelves—to make a midtown street vendor smolder with envy. Benson has also just released the first all-in-one grill that allows you to cook with gas, charcoal, or wood. The gorgeous 79-inch-wide carted grill comes with adjustable grids, a motorized rotisserie, and 90,000-BTU burners. Because it's got a hefty $9,950 price tag, you might expect that it would clean up after itself, too, but no such luck (available in June; call 1-888-306-2676 to order by catalogue).



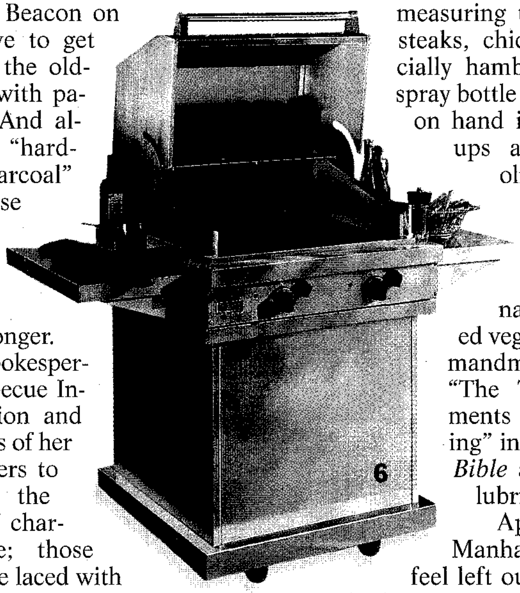
The first challenge for die-hard pyros with charcoal grills is always getting those coals hot. You don't want to use lighter fluid, as the chemicals—and their flavor—can transfer to your food. Instead, we prefer an electric-coil starter or a chimney starter to quickly and safely ignite charcoal, though pros like Waldy Malouf, chef at Beacon on 56th Street, love to get things smoking the old-fashioned way, with paper and twigs. And always cook with "hardwood lump charcoal" (look for those words on the bag) instead of briquettes; it burns hotter, cleaner, and longer. Donna Myers, spokesperson for the Barbecue Industry Association and owner of 28 grills of her own, urges grillers to not just grab the cheapest bag of charcoal out there; those brands tend to be laced with greater amounts of fillers, invariably forcing you to use more charcoal than you would with a better brand. Raichlen likes **Nature's Own charwood**, made of sugar-maple hardwood ($8.99 at the Vinegar Factory, 431 East 91st Street; 628-9608), but finds that grilling with chunks of actual wood "adds a natural smoke flavor that's incomparable—it's one-upmanship to the nth degree." David Walzog of Michael Jordan's The Steakhouse NYC suggests using cherrywood or hickory chips for flavor, which can be picked up in any gourmet gift shop.

If you're looking to capture some of that big-grill versatility with your classic charcoal number, try **Weber's electric rotisserie attachment** ($99.99 at Fortunoff in New Jersey's Woodbridge Mall; 732-602-1000; and Gracious Home). Any 22½-inch Kettle Grill can be transformed into a rotisserie cooker, allowing you to easily throw together feasts featuring such hitherto impossible-to-try-at-home delicacies as Todd English's spit-roasted "Greek style" cumin-rubbed chicken (see page 30).

In the land of grilling accessories, though, tongs are king, and Bobby Flay wouldn't flip a pork loin without a pair of **spring-loaded restaurant tongs** ($5.95 at Bridge Kitchenware, 214 East 52nd Street; 688-4220). And the usual oven mitts won't do. Pick up a pair of well-insulated mitts with extra-long gauntlets (we're talking all the way to the elbow) to protect your forearms ($27.50 each at Bridge Kitchenware, good to 550 degrees and washable).

In these days of food-poisoning paranoia, a **Taylor instant-read thermometer** ($8.99 at the Vinegar Factory) is indispensable when it comes to measuring the doneness of steaks, chicken, and especially hamburgers. Keep a spray bottle filled with water on hand in case of flare-ups and a refillable olive-oil sprayer or mister—Malouf uses an olive-oil-and-vinegar combination—for roasted vegetables. As commandment No. 5 of "The Ten Commandments of Perfect Grilling" in *The Barbecue! Bible* advises: Keep it lubricated.

Apartment-bound Manhattanites needn't feel left out, either. Myers thinks **Char-Broil's Patio Caddie**, the first high-performance electric grill safe and small enough for use on city terraces, is a great alternative. Only $154 and sixteen inches in diameter, the Patio Caddie (at The Home Depot, 550 Hamilton Avenue, Brooklyn; 718-369-8400) actually heats up to 700 degrees, allowing for easy searing of steaks and chops (and your smoke alarm won't have a seizure). ▬



NAVIGATOR

Q: I'd been lusting after that Knoll leather sofa ever since I saw it in *Wallpaper* magazine with five near-nude models draped across the cushions like flesh-colored throws. And then, miraculously, I scored one at the 26th Street flea market. Problem is, the leather is beyond repair.

A: While most upholsterers will seek out leathers as part of their service, you may want to do the scouting yourself—which is fine, as long as you endeavor not to be hoodwinked. Imperfections can be buffed out, and skins can be embossed with a fake-grain pattern. A hide that feels like buttah when you touch it can shred like Saran wrap when it's stretched and sewn into cushions.

Cortina Leathers (15 West 20th Street; 463-0645; by appointment only) offers hides of the highest quality at prices 25 percent cheaper than the competition. This can translate into serious money when you're upholstering big pieces (a sofa can easily burn up 300 square feet of skins). Cortina's stock includes hides like the prized Italian Roma calfskin, as well as Caprone, which at $5 per square foot is undoubtedly the industry's best bargain (the full-grain, 100 percent aniline-dyed cowhide looks and feels like a $10-per-square-foot skin). "Cortina is the Cadillac of the industry, whereas a shop like Spinneybeck is like Ford," says interior designer Mario Buatta. Need another endorsement? Gucci designer Tom Ford recently had a chaise longue upholstered with Cortina cowhide. Thierry Despont had Bill Gates's desktop done in a Cortina baby-blue calf. "Their leather has amazing texture," says interior designer Bill Sofield, who insisted on a Cortina leather for the SoHo Grand Hotel's barstools. "It's really exquisite stuff."

RENE CHUN

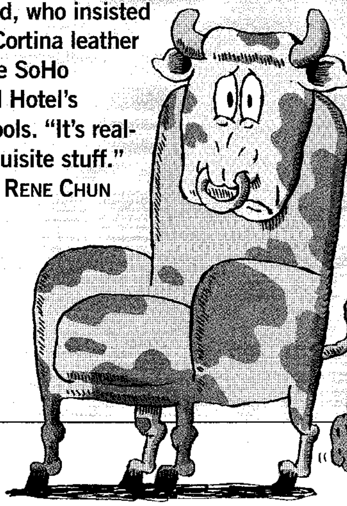


Illustration by Paul Corio

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Spin city: Other Music's groovy discs (compact and vinyl, bought and sold).

ROCK-AND-ROLL ANIMALS PROBABLY have their favorite music shops all picked out, but for most of us, it's Tower, HMV, or nothing. If you're after something that's out-of-print, or have CDs to trade in or sell, save a few bucks by shopping at these backstreet sources—you can even pick up some extra cash or store credit trading in those REO Speedwagon tunes.

Sounds carries loads of rock and roll plus all other nonclassical musics. Used CDs are $4.99 to $8.99. New ones (also at the shop's other location, two doors down) start at $8.99; (current releases are $11.99 to $12.99). Trade in old CDs for $1 to $6 (Sounds isn't as choosy as most).

Discorama's classical shop is full of new and used classical recordings, plus all other used CDs. New discs are mostly $9.99 to $10.99; used ones are $5.99 or less. The shop's main location, two blocks west, has new rock and pop CDs (including new releases), as well as other genres. Discorama buys compact discs for $2 to $5.

NYCD sells almost everything from soundtracks to hip-hop (but no classical music). Used CDs are mostly $6.99 to $8.99; new ones are a a bit less than they'd be at a megastore, starting at $9.99. Trade-ins get $1 to $5.

Music junkies love **Other Music** for electronic music, experimental jazz, indie rock, and imports. Or just ask: the staff will introduce you to something new. Domestic CDs are $10 to $16; imports are $15 to $25. Trade-ins get $2 to $10, but the shop's a picky buyer.

St. Marks Sounds, 20 St. Marks Pl. (677-3444); Discorama, 146 W. 4th St. (477-9410) and 186 W. 4th St. (206-8417); NYCD, 426 Amsterdam Ave., near 81st St. (724-4466); Other Music, 15 E. 4th St. (477-8150).

Picks of the Week

Denise Williamson's trendy, downtowny lines include Fake London, Pixie Yates, and People Used to Dream About the Future. Sale prices are half off: Pants are $45–$60; cashmere sweaters are $150–$200. Sizes 2–10. *115 Mercer St., second floor (226-5507); cash only; Tues.–Thurs. 10–7; 5/18–5/20.*

Staff USA represents highly covetable European designers like Bella Freud, Clements Ribeiro, Costume National, Martin Margiela, and Missoni. At the sample sale, hundreds of pieces are more than half off, from $20 to $700. Women's sizes 4–10; men's sizes 40–44. *495 Broadway, near Broome St., eighth floor (925-9700); A.E., M.C., V.; Thurs.–Sat. 11–7, 5/20–5/22.*

Showroom Seven's bright, youthful separates from Beverly Mehl, Coup de Pied, and Velvet, plus high-end fashion from Lawrence Steele and Ghost (pictured below) and Erickson Beamon jewelry, are at least half off, from $20 to $500 (with even bigger reductions on old stock). *498 Seventh Ave., near 37th St., twenty-fourth floor (643-4810); A.E., M.C., V.; Tues.–Sat. 10–7; 5/18–5/28.*

Maxx New York's cool but classic spring bags are on sale for about half off retail: from $30 for a small raffia tote to $100 for a large microfiber weekend bag. *385 Fifth Ave., Suite 1010 (679-3220); A.E., M.C., V.; Mon.–Thurs. 11–6:30, Fri.–Sun. till 5; 5/19–5/27.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

ALWAYS A DEAL

Phantom Time

Most of the new *Star Wars* promotional products are idiotic on anyone over 10, but for those who saw the original installment in its first release, the $11.99 C-3PO watch is surprisingly chic. A painted cover modeled on the famous 'droid flips up to reveal a sleek see-through face and colorful wiring, and the clear plastic band is printed to match. The watch is a subtle accessory for the May 19 premiere—and when the hoopla's over (again), rip off the flip top for a conventionally cool watch. Or buy one and stash it, unopened, if you want to be the envy of a collectibles dealer around 2015. *FAO Schwarz, 767 Fifth Ave., at 58th St. (644-9400).*

Photographs: top, Andrew Goldberg; bottom, Dan Lecca.

MOVIES PETER RAINER

Cause and FX

A saga that's at once ponderous and emotionally blank, George Lucas's 'The Phantom Menace' has a big (computer) chip on its shoulder.

Little myth: Queen Amidala (Natalie Portman) is comforted by Jar Jar Binks in *The Phantom Menace*.

GEORGE LUCAS HAS BEEN QUOTED AS SAYING that "actors are still the best way to portray people," but, in watching his **Star Wars: Episode I—The Phantom Menace**, you get the feeling he wishes it wasn't so—that he could dispense with actors altogether. Ninety-five percent of this film was altered on computer; only about 200 shots were not created digitally. It's a computer-generated-imagery blowout, and the actors in it are upstaged to a fare-thee-well. Being human has never seemed more humdrum. And maybe this was Lucas's intention: By making his CGI creatures—his 'droids and globs and thingamajigs—so much more captivating than his people, he's striking a blow for the primacy of special effects over human effects. At this point in his career, he may not know, or care about, the difference.

Lucas's vaunted fascination with the mythic elements of storytelling—his Joseph Campbell side—is an extension of this syndrome. It's his way of turning the commonplaces of life into something larger: into something superhuman or, more exactly, inhuman. In Lucas's hands, myth becomes a species of special effects, too. It has also, by this time, played itself out.

The mythological structure in the original *Star Wars* trilogy was keyed to the fall and redemption of Darth Vader. *The Phantom Menace,* the first of a projected prequel trilogy, introduces the 9-year-old Anakin Skywalker (Jake Lloyd), who will grow up to be Vader. We're supposed to want to hang in for the next two installments of the prequel (ETA 2002 and 2005), which will dramatize Anakin's passage to the Dark Side. But will anybody except die-hard *Star Warr*iors really care? Based on what we see here, it doesn't seem like such an ineffable mystery that this kid will end up a wheezing, intergalactic power-mongering control freak. A slave boy who already fashions himself a Jedi knight, Anakin is a precocious brat—the kind of kid who, in our own galaxy, might commandeer a playground and run everybody else off the jungle gym. If the psychological richness of the *Star Wars* movies is grounded in Darth Vader's movement in and out of the light, then it may be high time to create a new myth—i.e., a new franchise.

The other characters in *Phantom Menace* don't fare much better. Liam Neeson plays Qui-Gon Jinn, the Jedi Master who first spots Anakin's techno-wizardry and suspects him of being the Chosen One. Qui-Gon is always sensing a disturbance in The Force. You desperately wish this guy would lighten up; he solemnizes everything, even what appear to be his jokes. If this movie is indeed intended for bright 13-year-old boys—which Lucas, when he's not invoking Joseph Campbell, seems to imply—then why isn't Qui-Gon funkier? Any kid will tell you that you learn more from the cutups than from the drones. That's why Yoda, who shows up here as well, is the true sage of the series. Emanating from his green elfin grin, all that Zen mumbo jumbo about The Force has the bounce of a good limerick.

Lucas doesn't seem to understand the essence of his stars' various appeals; he turns them all into icons, which is not my idea of a fun time. Ewan McGregor is the young Obi-Wan Kenobi, apprentice to Qui-Gon, and he does a passable rendition of Alec Guinness's pinched, ruminative speech rhythms. But he doesn't have much to do in this installment except stride about with his light saber. He too is overly intense; he's got Qui-Gon-itis. Natalie Portman, as Queen Amidala of the endangered planet Naboo, is queenly, that's for sure—she always seems to be issuing curt pronouncements, and she's required to behave as spunk-free as possible. Other actors you might expect to be more pre-

Photograph courtesy of Lucasfilm Ltd.

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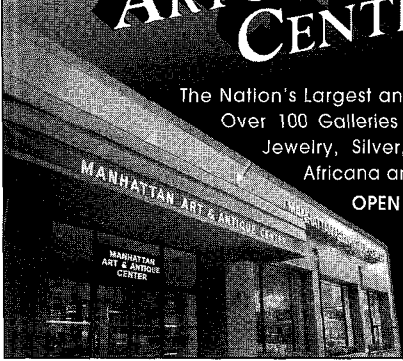
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sent in the movie—like Samuel L. Jackson, playing a Jedi council member—are given glorified walk-ons. What a wingding it might have been to have Jackson strut his stuff as a Jedi badass.

The strongest impression in the cast comes from chief Dark Side bad guy Darth Maul (Ray Park), who has a furious saber duel with Qui-Gon that's choreographed like an intergalactic Tae-Bo workout. It's a sinister piece of calisthenics. (For a good laugh, you might reference *Time's* April 26 cover story on the movie, featuring a conversation between Bill Moyers and Lucas on "the true theology" of *Star Wars;* both guys invoke heavy dudes like Dante and Milton to explain Maul's scare appeal, while, in another part of the magazine, Iain McCaig, who conceptualized him, cites Bozo the Clown as a chief inspiration.)

As impressive as many of the CGI effects are in *Phantom Menace,* few of them stay with you; they have the disposability of cartoons but without the carefree flippancy that often comes from the best animation. Even when Lucas hits on a resonant image, such as the underwater city of Naboo, which glows like an aggregation of Art Nouveau chandeliers, he doesn't stay with it for long; he's on to the next effect. Not surprisingly, the film's best set piece is also its most sustained: a pod race featuring Anakin whizzing his jerry-built speedster up and around the canyons of Tatooine in homage to the chariot race from *Ben-Hur.*

Now that computer-generated effects have become so technically sophisticated, there's a tendency to overhype their *aesthetic* value. Lucas creates in *Phantom Menace* the kind of elaborate epic-movie landscapes that live-action moviemakers for the most part can no longer afford. But ponderous is still ponderous, whether it's for real or computer-generated. What hasn't yet been solved by Lucas is how to make all this cyber stuff resonate emotionally. Creating a so-called modern legend, droning on about The Force and all the rest of it, is no substitute for the full engagement of our senses. And isn't that what a film like *Phantom Menace* should provide? The second *Star Wars* film, *The Empire Strikes Back,* directed by Irvin Kershner, was the sole exception to this: Its lush, doomful compositions and its primal conflict between Luke and Darth Vader had a real pop majesty. In our movies, we don't just want the beauty of technological effects; we want the beauty of emotion that can come out of those effects. Certainly *The Phantom Menace* is a pop cultural event, but it's not a movie event that really matters for me. It's the work of a visionary all right—a visionary capitalist. It doesn't take much to start a religion these days. ■

Peter Rainer's 1997–99 reviews are available at **newyorkmag.com**.

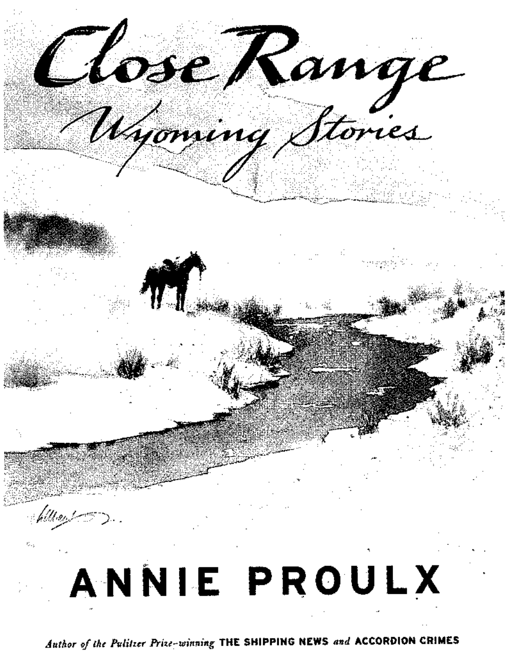
BOOKS WALTER KIRN

True West

Writing about the West is trickier than it looks—and Annie Proulx, in her new collection of stories, carries it off without a hitch.

Close Range: Wyoming Stories
Annie Proulx
Scribner; 283 pages; $25

IT'S HARD TO WRITE ABOUT THE WEST, PARTICULARly if you're in love with it. The lure of cheap atmospherics is irresistible, and everything turns to bleached cow skulls, rusty trucks. Either that or a writer falls for clever subversions: the ranch hand with a Ph.D. The West, which was having movies made about it before it was even a quarter settled (and using those movies to define itself while its identity was still in flux), is inseparable from its own representations in a way no other region can be. Every cowboy, no matter how broken-down and gritty, is also playing cowboy, in a sense, and even the rivers and mountains seem half conscious of their roles as backdrops. The West makes actors of those who live in it, and people who write about it are double actors. It's tricky. No wonder that so much writing about the place either romanticizes, ironizes, or goes crazy trying to do both.


Close Range
Wyoming Stories
ANNIE PROULX
Author of the Pulitzer Prize-winning THE SHIPPING NEWS and ACCORDION CRIMES

Horse sense: Everyone in the West is acting, in some sense. Proulx gets their lines right.

Annie Proulx's *Close Range: Wyoming Stories,* is the strongest attempt since Richard Ford's *Rock Springs* to capture a place that started as a fairy tale sold to gullible adventurers, flourished as a national matinee, and lives on as an existential broken promise that its people can't quite stop believing in. Proulx's territory is northern and central Wyoming, arid cow country far from the vacation spots but close enough to mainstream modern America to feel the cultural pinch. In history, it's where cattlemen fought range wars, slow to be fenced and still not wholly cut up. It's a place where Proulx's characters—mostly tied to agriculture, whether as landowners or laborers—can still get by on minimal educations and a gift for taking things as they come. People still get by on a cash basis here; they pay as they go, financially and spiritually.

Freed from the novel's demand for momentum, the best collections of stories move sideways, telling the same story over and over again. They vary the angles and the focal points until we can see the subject in the round. Proulx opens her collection by looking backward through a long, fogged lens. Mero Corn is a comfortable old man who long ago left Wyoming for Massachusetts, exchanging ranch life on his father's old place for a big house and his beloved Exercycle. When his brother Rollo, who stayed behind, drops dead, he hops in his Cadillac for a trip back West. His intention is less to say good-bye than to show off to the home folk how well preserved he is. Families in Proulx are bound by competition, the struggle for scarce emotional resources, and Mero smells victory. It's not to be, though. As with Xeno's arrow, the closer he gets to home, the more impossible it is to reach. He ends up spinning his tires in a blizzard, his sedan sinking deeper and deeper into the slush. Aging is the disastrous loss of traction on a surface you used to skip across.

Proulx has a masculine bias in her stories. Women don't seem to interest her as much. "The Mud Below" follows Diamond Felts, a bull rider on the summer rodeo circuit, from wide-eyed kid to busted-up old hand. Felts is a thrill seeker, damaged and vivacious, and Proulx sticks so close to his physical reality—the long, dusty car trips and wrenching, adrenalized bull rides—that we're strangely unshocked when we find out he's a rapist. Violence is the air he breathes, and Proulx plays the scene of his sexual assault as just another ruckus, another dustup. She doesn't judge him for it any more than she would a race-car driver for speeding. Even the victim takes the rape in stride; she bellows a few curses and moves on. It's an uncomfortable moment for the reader, especially now that sexual abuse is a major theme in fiction and usually treated as a psychic holocaust, the wellspring of all drama and dysfunction, almost never as just a bump along the road. Proulx is too tough and countrified for hysteria, though, and, like it or not, her characters are, too.

Proulx's folksy stoicism isn't a pose. Her stories are solid oak. The simplest and most affecting of them, "Job History," reduces the life of one Leeland Lee to a list of lousy jobs, failed businesses, and disappointing home improvements. As in the best country music, the pathos is almost unbearable. It's a story that makes you want to drink, truthful and relentless,

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plainly told. In its flatness it's a bit of an exception, though. Proulx's prose is usually denser. Rustic baroque. She's a writer who does her thinking by hand, crafting sentences whose specific gravity mysteriously exceeds their size. Her style is all substance, with very little air in it, as though she's learned to use fewer vowels, somehow, and banish articles and prepositions. "They backtracked and sidetracked and a few miles outside Greybull Diamond pointed at the trucks drawn up in front of a slouched ranch house that had been converted into a bar, the squared logs weathered almost black." To read Proulx aloud your mouth needs plenty of spit in it.

Close Range is full of salty western slang, and added to the chunky syntax, this makes for a certain corniness at times, as though Proulx were writing while chewing on a grass blade. She lays on the hayseed vernacular awfully thick, both in her dialogue and her narration, but saves herself by getting things so right. She knows the difference between "dang" and "darn" and how to time a crunchy figure of speech so it doesn't jar the flow of sense. It's not an easy thing to do, and the miracle is it doesn't sound like Hee Haw or a bad imitation of John Wayne. At its best, Proulx's drawl is better than perfect, both heightened and believable. She doesn't just copy western speech, she deepens it, preserving all its wit and earthiness while trimming away the tired old baloney. If God talked cowboy, he'd sound like Proulx. She's brilliant.

> *". . . Proulx's folksy stoicism isn't a pose.* **Her stories are solid oak.** *Rustic baroque. She's a writer who does her thinking by hand, crafting sentences whose specific gravity mysteriously exceeds their size . . ."*

The stand-out among the stories is the last: "Brokeback Mountain," the sad chronology of a love affair between two men who can't afford to call it that. They know what they're not—not queer, not gay—but have no idea what they are. Just actors. Westerners. Caught up in myths impossible to live out but death to let go of, supposing they even could. ▬

Walter Kirn's 1997-99 reviews are available at **newyorkmag.com**.

SHORTS

A DISTAFF *ALIENIST,* FIRST-TIME AUTHOR LAUREN Belfer's hefty, fog-bound **City of Light** (The Dial Press; $24.95) exchanges Gotham for Buffalo but still features a Teddy Roosevelt cameo. Louisa Barrett is the beautiful blonde headmistress of the watery city's only girls' prep school, and an ideal amateur detective. Seduced by her access to Buffalo's devious industrialists (she's educating their daughters), Barrett hardly understands their schemes, never criticizes their attempts to make a quick buck on immigrant labor and the awesome power of nearby Niagara Falls. But Belfer can't decide whether she wants to be schoolmarm or gumshoe, delaying revelations with undigested bits of textbook history, short-shrifting Barrett's budding romances, and robbing the reader of a satisfying, big-bang action sequence. Like her heroine, Belfer's more at home in cushy drawing rooms than in power stations. ALEXANDRA LANGE

IN HER FIRST COLLECTION, **Circling the Drain** (Rob Weisbach Books; $23), Amanda Davis delivers the stuff of good short stories: passionate writing, empathetic characters, themes of alienation and loss, and beautiful language that keeps stinging long after you read it. A daughter who runs away from her past confronts a mentally incapacitated father who no longer knows anything of it. A woman is haunted by the memory of her murdered older sister: *"Lucy!* I screamed and spun around. *Lucy! Lucy! Lucy!* The field was a green sheet cake surrounded by a ring of tiny trees and I was its centerpiece, a ballerina, a hollow figurine." The most affecting stories are simply told, with the sweet, kooky humor of Grace Paley. In one, a boyfriend once named Fred Luck pops up unexpectedly: "It's Jack now, he said. . . . Jack Luck, I asked? I was thinking *with noodles.* I was thinking *with duck sauce and white rice."* VANESSA GRIGORIADIS

PART POLITICAL SPOOF, PART SOCIAL COMMENTARY, Tristan Egolf's **Lord of the Barnyard** (Grove Press; $24) merges dirty jokes with three-dollar words in a surreal, scatalogical survey of the state of small-town America. Egolf's hero is a farmer–idiot savant named John Kaltenbrunner, a boy who prefers the company of livestock to that of his (rather animalistic) classmates. A biblical series of disasters—tornados, slaughterhouses, Methodist crones—bring John to the breaking point. Finally, he sinks to one of society's lowest rungs—garbage collector—and from this vantage exacts his revenge on the upstanding citizens of his Kentucky hometown, methodically and diabolically using his knowledge of the animal kingdom to turn the valley into the barnyard of his dreams. A.L.

THEATER JOHN SIMON

The Sounder Music

This year, 'Encores!' hasn't been the triple threat it usually is, but it's still good enough to put all other current musicals to shame.

Singing for her supper: Heather Headley, center, as a waitress looking for some *Do Re Mi*.

WHAT A NICE THING IS **Encores!** Great to look forward to thrice a year and almost as good to look at each time. It means that three deserving old musicals will be revived over the season for five performances each, with several big-time performers who wouldn't be available for a longer run and some new or newish talents whom it is a joy to welcome at the start of their careers. The latest trio of shows was perhaps a bit more uneven than usual but still well worth a smile and salute.

Under the artistic directorship of Kathleen Marshall and musical direction of Rob Fisher, this season began with the Rodgers & Hart *Babes in Arms.* Not only were there glittering songs in this 1937 work (movie version 1939), not only were there cherishable old and new faces on view, but here also was the fountainhead of the genre in which starry-eyed kids band together to put on a show within a show and emerge as a seasoned Mickey Rooney, Judy Garland & Co. There were fresh breezes from the past in Hans Spialek's orchestrations, in the dramatic importance of a narrative ballet sequence (originally choreographed by Balanchine and worthily reimagined by Miss Marshall), in lilac-scented whiffs of FDR's America reviving after war and depression. Race issues and red-baiting added color to the mix.

How pleasant to meet again old favorites such as Priscilla Lopez, Thommie Walsh, Donna McKechnie, and Don Correia; how heartening to encounter new ones in Matt McGrath, Michael McCormick, and the irresistible child tap dancer Cartier Anthony Williams. Most astonishing was Erin Dilly, a charmer recently wasted on the tour of *Beauty and the Beast,* when we badly need her in a major new Broadway musical.

Next came *Ziegfeld Follies of 1936,* a revue rather than the customary musical, with songs by Ira Gershwin and Vernon Duke and sketches by David Freeman and Gershwin. I don't know whether sketches automatically date, but these certainly did despite the good efforts of Kevin Chamberlin and especially Stanley Bojarski, who also had to contend with Mary Testa, who makes going over the top indistinguishable from sinking below the bottom. Nor was Peter Scolari quite up to snuff, notably in the magnificent "I Can't Get Started."

There were, however, delectable contributions from the Specialty Trio: the brothers Bob and Jim Walton framing the picture-perfect Karen Ziemba. The playbill begged for comparison by listing the principals as "Christine Ebersole in the roles originated by Eve Arden," "Stephanie Pope in the roles originated by Josephine Baker," etc. Some, like Miss Ebersole and Howard McGillin, valiantly survived the hazardous comparisons; Miss Pope at least came within eye- and earshot; others lagged well behind.

The unforgettable revelation was Britain's Ruthie Henshall in the Gertrude Niesen roles. A performer of pleasing but not sensational aspect, she entered from the wings, took a few steps centerward, and stopped (along with the spectators' hearts), making the stage and auditorium her private property. Like some sort of human vortex, she drew us all into herself. Then she sang that great, underappreciated Gershwin-Duke song "Words Without Music," and went from heart-stopper to showstopper as voice, stance, and expression merged into pure *triple crème.*

Hail also to the joint choreography of Thommie Walsh and Christopher Wheeldon; to the dancers, among whom Jock Soto stood out; and to parts of Mark Waldrop's staging. Yet a show that originally featured the famed Ziegfeld girls and costumes could not fully be evoked here by a few fancy chapeaux.

Finally, we got *Do Re Mi,* a musical with a serviceable Garson Kanin book and enchanting score by Betty Com-

Photograph by Gerry Goodstein.

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den, Adolph Green, and Jule Styne. It is the story of Hubie Cram, a small-time operator who can get his hand on some potentially lucrative jukeboxes if his shady pals will stake him, which they reluctantly do. They are up against the shrewd record-business tycoon and womanizer John Henry Wheeler, who promptly falls for their chief find, the singing waitress Tilda Mullen, as she does for him, and may steal her away. Meanwhile, Hubie tries to elude his long-suffering wife, whom he all but stands up on their wedding anniversaries and keeps mendaciously promising to whirl about a nightclub dance floor.

It is a sweetly silly story that lends itself to some choice horseplay, inventively directed by John Rando from a concert adaptation by David Ives. The production managed to transport what was essentially a staged reading gloriously close to a full-scale mounting. Supporting roles were brimmingly filled by Lewis J. Stadlen, Lee Wilkof, Stephen DeRosa, and a particularly funny Michael Mulheren, with added tidbits from Tovah Feldshuh, Marilyn Cooper, and Gerry Vichi. Randy Graff is a touching but perhaps overrefined Mrs. Cram, Brian Stokes Mitchell a dapper and debonair John Henry, and Heather Headley a capable if not exactly fetching Tilda.

THEATER

But the show really belongs to Nathan Lane, whose Hubie sings, dances, and acts consummately, and mugs even better than that. His winks, sashayings, and lightsome chubbiness are prodigious: Lane may yet be the first one to go ballooning around the globe without a partner or even a balloon. This time it was Paul Gemignani conducting expertly, with fine contributions from John Lee Beatty (set), David C. Woolard (costumes), and Ken Billington (lights). Randy Skinner's routine choreography was at least executed with enthusiasm.

PETER ACKERMAN'S **Things You Shouldn't Say Past Midnight** is something you shouldn't commit to paper at any time. It begins with one straight couple thrashing about in bed and ends with two more—one straight, one gay—similarly thrashing about. In between, there is a good deal of thrashing about, mostly concerning whether lover A is or isn't homosexual; whether lover B, an uneducated but decent hit man, can find happiness with a promiscuous art student; and whether lover C, a much older man, can get it up again after an interruptus with his young male therapist boyfriend. Under John Rando's expert direction, Erin Dilly is adorable, Nicholas Kepros delightful, and Jeffrey Donovan droll. The others are expendable, and Clea Lewis I wouldn't want to see either past or before midnight. ■

John Simon's 1997–99 reviews are available at ***newyorkmag.com.***

PETER G. DAVIS

No Love Lost

Whatever relationship Alfred Brendel has to the music he plays, passion has never seemed part of it. The effect can be positively chilling.

WHAT MUSICIAN, NO MATTER HOW FAMOUS, would not leap at the chance to be featured in a Carnegie Hall showcase with all the trimmings? Nothing so mundane as a single concert, mind you, but a series of events that allows the artist himself to set the agenda, present his musical profile in the best possible light, and allow the rest of us to admire him from every conceivable angle. Such flattering offers cannot be refused, and Carnegie is now tendering them with unexpected generosity. **Alfred Brendel** has just completed a monthlong residency in the hall, and next season the multiple talents of Daniel Barenboim, Pierre Boulez, and Maurizio Pollini will all be on display in a variety of contexts.

If there were facets of Brendel's heart, mind, and musical priorities left unexplored by the time he left town, only this polymath himself knows what they could possibly be. Over the course of seven concerts, the pianist gave two solo recitals, accompanied baritone Matthias Goerne in a pair of all-Schubert lieder programs, participated in an evening of chamber music by Mozart, played Mozart's Piano Concerto No. 20 with James Levine conducting the Metropolitan Opera Orchestra, and read excerpts from his latest book of nonsense verse. Beyond that, I've heard rumors that Brendel has made his fourth recorded cycle of the Beethoven piano concertos, this time with Simon Rattle conducting.

I managed to squeeze in four of the Carnegie Hall events, although perhaps more ardent Brendelphiles were able to arrange their schedules to attend everything—the problem with festival projects of this sort is simply finding the time to take full advantage of them. I had hoped that the concerts would finally convert me into a believer, having never acquired a taste for this musician's special persona, but no such luck. Brendel continues to baffle me: His is a sober, lucid, brainy, even challenging musical intelligence, but one wedded to a dry-as-dust musical spirit. Many are apparently not bothered by the lack of color and suppleness in his playing, his brittle tone, an austere approach that verges on pedantry, and an almost obsessive concern with organization. Many, in fact, seem to relish these qualities, or at least give rubber-stamp approval without bothering to listen very hard—at 68, Brendel is no longer the cult figure of yore but a grand old man of the piano who has survived to reach the enviable status of icon.

Brendel's first solo recital was actually built around an interesting theme, although no program notes called attention to the fact and the performances scarcely suggested it. He played five deceptively innocent scores by four masters: Haydn's E minor Sonata, Mozart's A minor Rondo and C minor *Fantasia,* Schubert's *Four Impromptus* (D. 935), and Schumann's *Kinderszenen.* In these works, I think, the composers were consciously aiming for simplicity with no loss of profundity, the sort of vitamin-rich but accessible fare that piano teachers once upon a time assigned to their more advanced pupils. I played them myself when I was around 12—not with Brendel's technical polish and musical sophistication, of course, but I hope with more warmth and heart. Watching Brendel peck at these beguiling yet searching pieces, calling attention to details like a professor with a pointer at the blackboard while draining away all of the music's probing lyricism and childlike wonder, was positively chilling.

Mismatched: Brendel accompanies Matthias Goerne at Carnegie Hall.

The two Schubert evenings with Matthias Goerne featured the *Schwanengesang* and *Winterreise* cycles, along with several of the composer's other late songs. Again, the performances left me as much puzzled as disappointed. Brendel and Goerne apparently enjoy making music together, but I can't imagine why—I've seldom heard two more mismatched temperaments collaborate in Schubert lieder. Goerne is no less thoughtful than Brendel, but he is a much more emotionally engaged in-

Photograph by Steve J. Sherman.

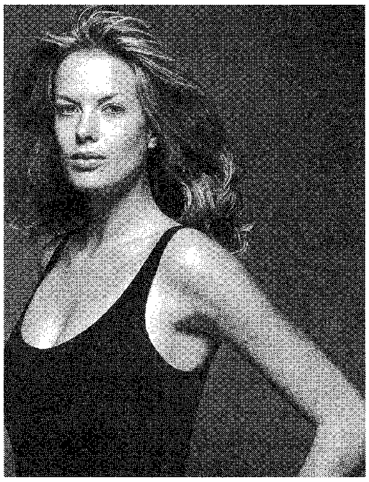
terpreter, whose involvement with a song results in the weaving, nose-pulling, goggle-eyed stares, and other mannerisms that some find so irritating. They don't bother me, especially when I'm hearing Schubert sung by a voice of such extraordinary dynamic range, technical control, coloristic imagination, and deep-centered beauty. Brendel, on the other hand, presented the piano parts in his customary bleak way, clothing the songs in an expressive straitjacket completely at odds with Goerne's fluid vocalism.

The all-Mozart chamber concert seemed marginally less dispiriting, in part due to the infectious enthusiasm of the four young British string players Brendel had brought with him to Carnegie Hall (including his cellist son, Adrian). In addition to the composer's two piano quartets, the musicians gave a sparkling rendition of the K. 414 Piano Concerto, a rare opportunity to hear this familiar score in its alternate chamber guise. At the very least, the performances exemplified one of Brendel's wisest aphorisms: "If Haydn surprises you with the unexpected, then Mozart manages to surprise you with the expected." If only this pianist communicated as effectively with notes as he does with words.

GIVING US A TASTE OF HIS OWN IN-DEPTH Carnegie Hall profile next season, **Pierre Boulez** arrived there recently with the **Cleveland Orchestra** to conduct a pair of concerts devoted to Ravel along with a soupçon of Debussy. The conductor has made a specialty of these two composers for years, and few polish their scores to such a degree of luminance—the very first measures of *Menuet Antique,* with their textural clarity and tangy sonority, clearly indicated the identity of the man in charge. Anyone familiar with Boulez's patrician way with Ravel would have expected as much, but what made these concerts special was the first opportunity in the U.S. to hear Boulez conduct the composer's two one-act operas, *L'Heure Espagnole* and *L'Enfant et les Sortilèges.*

The orchestra did not disappoint. Not only did the scores glitter wondrously, but they moved with an engaging rhythmic *souplesse* that perhaps only a French musician could achieve. If only it were possible to extend similar compliments to the largely nonnative singers, who, with a few exceptions, sounded clumsy and utterly charmless. It's a mystery, and it seems to happen every time Boulez gets involved with opera. Why does a conductor so fastidious and precise with an orchestra always seem so blithely undisturbed by such unidiomatic, out-of-tune singing? ▬

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.



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TELEVISION **JOHN LEONARD**

Indescribably Delicious

Unlike the saintly 'Joan of Arc' mini-series, 'Cleopatra' gives us a dish (Leonor Varela) among dishes (Timothy Dalton, Rupert Graves, etc.).

BEFORE WE GET TO THE BARGE, YOU WILL WANT to know immediately whether Leonor Varela is the Queen of the Nile of your tape-head dreams. After luxuriating in the four-hour, $30 million mini-series **Cleopatra** (Sunday, May 23, and Monday, May 24; 9 to 11 P.M.; ABC), I'd say yes. Half Chilean and half French, she's exotic enough not to need additives of kohl or lacquer. Dark-eyed, olive-skinned, raven-haired, and lithe-limbed, not to mention imperial-pouty, she's a lot more Wild Thing than Pop Tart. While her nose, like Claudette Colbert's and Elizabeth Taylor's, is not nearly as prominent as the one we see on the bas relief in the Temple of Hathor, neither is Timothy Dalton's as big as the original Julius Caesar's, nor Billy Zane's as Marc Antony's. Not for nothing would Pascal observe, 1,600 years later: "If Cleopatra's nose had been shorter, the whole face of the earth would have changed." The big-nozzled Romans obviously fell for women who sort of resembled them, as if to snorkel.

Anyway, Varela's a dish. She seems, moreover, to enjoy power every bit as much as sex. "I am Egypt," she tells Dalton's Caesar. "Egypt is yours—for one night only." And, my, does she know how to tantrum. Give a director like Franc Roddam (*Quadrophenia,* the Patrick Stewart *Moby Dick*) such a dish, a spicy script derived from Margaret George's 1997 novel *The Memoirs of Cleopatra,* a quarter-mile-long mock-up of ancient Alexandria, and most of Morocco to play with; add horses, camels, palm trees, breastplates, bubble baths, catapults, pyramids, and some funny-looking boats; top it off with Octavian (Rupert Graves) dealing from the bottom of a bureaucratic deck and Brutus (Sean Pertwee) behaving badly in the Roman Senate and Cassius (Bruce Payne) playing with knives on the Ides of March—and you are well on your way to *Aida,* which flimflam has been Cleo's fate ever since Plutarch wrote the first hostile screenplay about her.

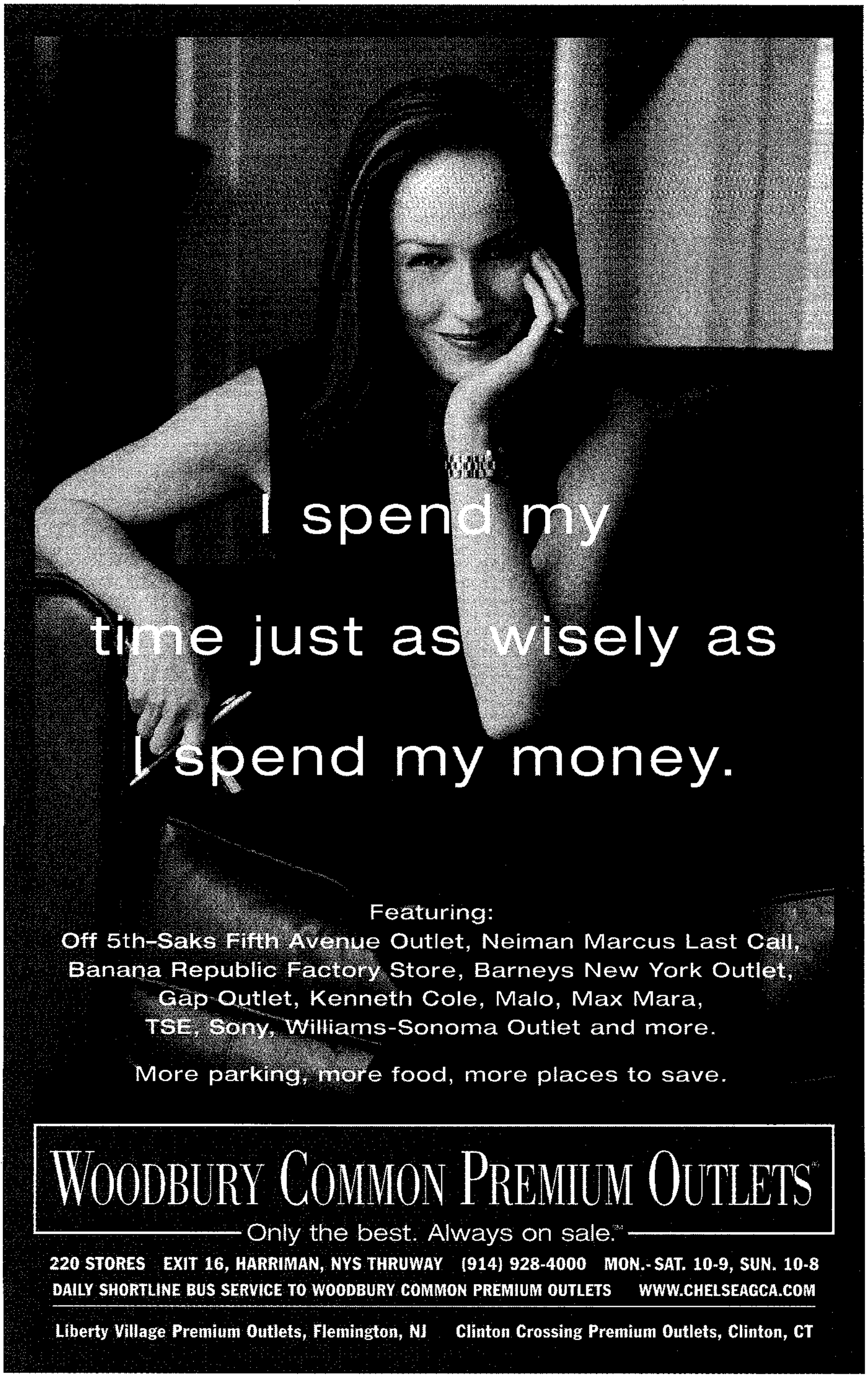
Nor is Virgil to be trusted, either. Because Octavian won at Actium, he decided who wrote history. He persuaded Virgil to glorify his Augustan self after he had been turned down by Horace and Propertius. From modern scholarship, we now know that Cleo was a working queen as much as a reclining couch. That she spoke nine languages and cut a shrewd deal with the Nabateans for oil rights to the Dead Sea. That if Julius fathered one child on her (a big deal in the mini-series) and Marc Antony three (omitted from the mini-series), she received in return a little of this and a little of that, like Lebanon and Syria, plus some prime real estate around Jericho, with lots of dates and balsam from which she made a bundle by leasing it back to King Herod of Judea.

I don't know why ABC, otherwise so sympathetic to the Daughter of Isis, insists on having Cleo kill off her own sister, Arsinoe (Kassandra Voyagis), when, in fact, it was this sibling rival whom Caesar paraded in Rome. Nor is there any reliable evidence that Antony was such a lovesick yokel. (Shakespeare's "doting mallard" doesn't count). While the mini-series has packaged itself as a corrective to the Cleo-as-sexpot thesis, it just can't help itself. Belly-dancing! Skinny-dipping! Rose petals! Severed heads!

As with last week's *Joan of Arc,* we invent the Cleo we think we need, just like Boccaccio, Dante, Pushkin, Keats, and Cecil B. DeMille. Not to mention painters like Tiepolo, composers like Berlioz, and pomos like Edward Said. In *Cleopatra: Histories, Dreams and Distortions,* Lucy Hughes-Hallet looked at the queen with a feminist wink. In the Middle Ages, Cleo was said to have killed herself for the love of a man, like Dido or Thisbe. In the Renaissance, when sexual passion was a disease like madness, she menaced the social order. The Reformation needed a Bad Girl; the Romantics, a dominatrix. Lover, killer, bimbo, Asian wet dream—a combination, says Hughes-Hallet, of "pornography, window-shopping, and tourism."

The beauty part: Varela as Cleopatra, Queen of the Nile (1999 version).

Photograph courtesy of ABC Television Network.



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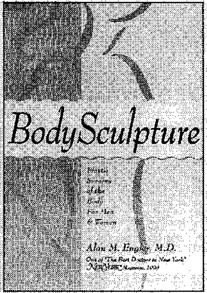

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JUST TWO MONTHS AGO IN THE BIG-SCREEN *True Crime,* Clint Eastwood raced against the clock to save an innocent man from a lethal injection. Clint won, the clock lost, and this, of course, was fantasy. In **A Lesson Before Dying** (Saturday, May 22; 8 to 9:45 P.M.; HBO), Don Cheadle races against another clock and the electric chair. But Cheadle is a schoolteacher rather than a journalist. And he's in Louisiana in 1947 rather than Hollywood in 1999. And so Mekhi Phifer dies instead of going Christmas shopping. And we are left to wonder who taught what to whom.

In *Lesson,* directed by Joseph Sargent from the novel by Ernest J. Gaines, Phifer is guilty only of being in a wrong place at a wrong time—and maybe of believing his own lawyer, who argues that the electric chair is wasted on a creature with no more moral sense than a "hog."

TELEVISION

The remarkable Cheadle, stuck teaching in the same school where he'd first dreamed of escaping from Jim Crow to college, is prevailed on by Cicely Tyson and Irma Hall to comfort the boy in jail. A bitter agnostic, he finds himself at angry odds with the preacher Brent Jennings. There is a parable of slingshots, a pageant of the Magi, and a parade of children who have come to say good-bye. We are reminded of what will follow almost immediately after 1947, when all the teachers and all the preachers got together in Birmingham and Montgomery and Meridian; when all the children who had somehow learned "not to be broken" suddenly said a disobedient hello.

EVEN IF YOU HAVEN'T QUITE RECOVERED from the May 8 "crossover" double-whammy of *The Pretender* and *Profiler*—in which Michael T. Weiss's Jarod helped Ally Walker's Samantha track down a couple of brainwashed zombies in the sinister business of abducting brilliant little boys to improve an extended-family gene pool—you won't want to miss the two-hour cliffhanger episode that concludes the third stylish season of **The Pretender** (Saturday, May 22; 9 to 11 P.M.; NBC). Photocopying more than a couple pages from *The X-Files,* the series explains itself macro-cosmically. Above the "Center" that steals children is a "Triumvirate" in darkest Africa. And down in its deepest closet is a Project Gemini that traffics not only in "designer livestock" but also in human clones, with a whole warehouse of aborted mutations. Jarod is not alone, or safe, even in his DNA. Miss Parker is appalled. *The Pretender* is a wonderfully paranoid combination of Edward Woodward's *Equalizer* and Peter Hoeg's *Borderliners.* ■

John Leonard's 1997–99 reviews are available at **newyorkmag.com**.

THE INSATIABLE CRITIC GAEL GREENE

Have Whisk, Will Travel

At last, Jean-Louis Palladin has begun soothing his Gotham itch. But his new Palladin still needs work to satisfy our Jean-Louis itch.

THOSE OF US OBSESSED BY THE QUALITY OF LIFE our mouths experience have been waiting for Jean-Louis Palladin to brave the prickly canyons of our town. And for years, the celebrated chef has lusted to feed us. It's a *Pyramus and Thisbe* tale. Liberated after seventeen years in the kitchen of Jean Louis at the Watergate, the gravel-voiced Gascon knew it was time to work for himself. He started sniffing out vacancies three and a half years ago. Then canny Las Vegans lured him to be the class act at their Rio hotel, promising to back his Gotham itch. Early on, there were rumors Palladin would move into the old Restaurant Bouley on Duane. Next came cuisinary bulletins that he had his eye on the former Le Cirque site. After that, it was East 49th Street, and later Bombay Palace. So a pride of crocodiles spitting bullets in the shape of Tums were waiting to storm designer Adam Tihany's slickly handsome ebony-and-glass Time hotel for a taste of **Palladin.**

These dishes are powerful exclamations—Palladin signatures, foie gras–riddled memories of Gascony—but also testimony to great American product. They stand almost alone on monster-size plates, looking unlike anyone else's food. Not quite what I expected of the youngest chef ever to score two Michelin stars, but then it's a long way to Times Square from Condom (the small southwestern town 95 kilometers from Toulouse, France, where Palladin was born). This is the casual Palladin, he suggests, and the Time is advertised as a hotel for the millennium.

So, of course, the bar has a spaceship feel and a view of the trendy all-glass elevator rising nakedly to the lobby proper as we home in on the night-sky jewel-box dining room all gleaming dark wood and steel frame. So dim, so sexy. Color-field prints that aren't even pretending to be Rothkos (I want to hope) float in light boxes. No help at all in reading the menu, they cast a sensuous glow on the testosterone-ticking black-clad quintet, music-world honchos, I suppose. Small pots of herbs sit on the polyester-and-cotton runners that form crosses on bare black tables, a touch of humility in all this swank: The heavy silverware. Classic sauce spoons and doll-size marrow scoops. The exaggerated plates, big and bigger, up to the sixteen-inch oval that frames six inches of splendid rib eye and twelve fries beatified in melted foie gras.

But the luxe is sabotaged by the relentless din and the annoying jostle at tables packed closely—like pieces of a jigsaw puzzle—that challenge the amiable if somewhat undercoached crew. I'm stuck facing the fluorescent excrescence from the garage across the street so brilliantly but (surely) unexpectedly reflected on the farthest wall of the back room where it vies with a view of the kitchen.

An olive roll with anchovy butter later, we're somehow inured to the bruises and excitedly focused on clams and tiny truffle dumplings populating creamy pea soup and the voluptuous bits of oxtail, foie gras, and sweetbreads wrapped in Palladin's traditional crépinette (France's glorious version of a meatball) alongside marrow flan baked in the bone. Veal shank sliced from the bone is moist and meaty, rich but not as fatty as the luscious veal cheeks a few nights later. And the rib eye makes up in character for what it lacks in brute size. But I can barely cut the potato pancake under the salmon four ways, none of them impressive. All the elements of a sweetbread, foie gras, and wild mushroom terrine—like an exquisite work of marquetry—have the same too-firm texture. And the second batch of fries is soft and wimpy, though still oversalted.

And so it goes at a second dinner and then again at lunch. Tiny rings of tenderest Japanese squid enliven asparagus salad. Lime and wonderful seaweed gelée add luster to thick slices of ahi and hamachi carpaccio. Garlicky baby eels are a wondrous and expensive ($22) special starter. A clever ravigote of sweetbreads, chopped egg, and capers surrounds polenta-crusted skate cooked exactly as requested. The suckling pig stuffing is all

Leaving Las Vegas: Jean-Louis Palladin is, at least long enough to open—finally—in New York.

Photograph by Kenneth Chen.

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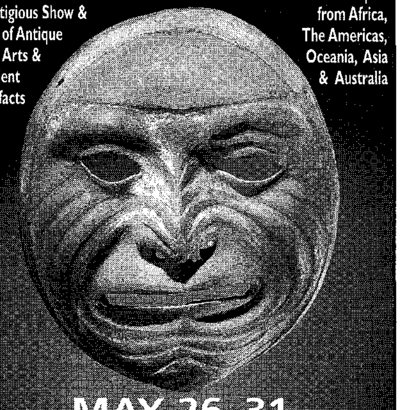

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texture thrills. (And don't think Betty Crocker invented the marshmallow that glazes the sweet potatoes. It's called *guimauve* in early French pastry books.)

The unorthodox crab cake—a baseball of luscious crab chunks just lightly bound and roasted, not fried—is disappointing. As my mate, the Road Food Warrior, observes, "Exactly the way you'd like a crab cake to be . . . until you taste it." Capon is dry and boring. Cardboard chicken breast on a baguette is a poor excuse for a sandwich at lunch. A heavy hand on the salt shaker that might not faze fellow French expats like Jacques Pépin and Alain Sailhac at the next table is jarring to me in the fine duck confit and even in an exquisite lobster-coral emulsion with floats of Louisiana crayfish and soft ribbons of potato gnocchi.

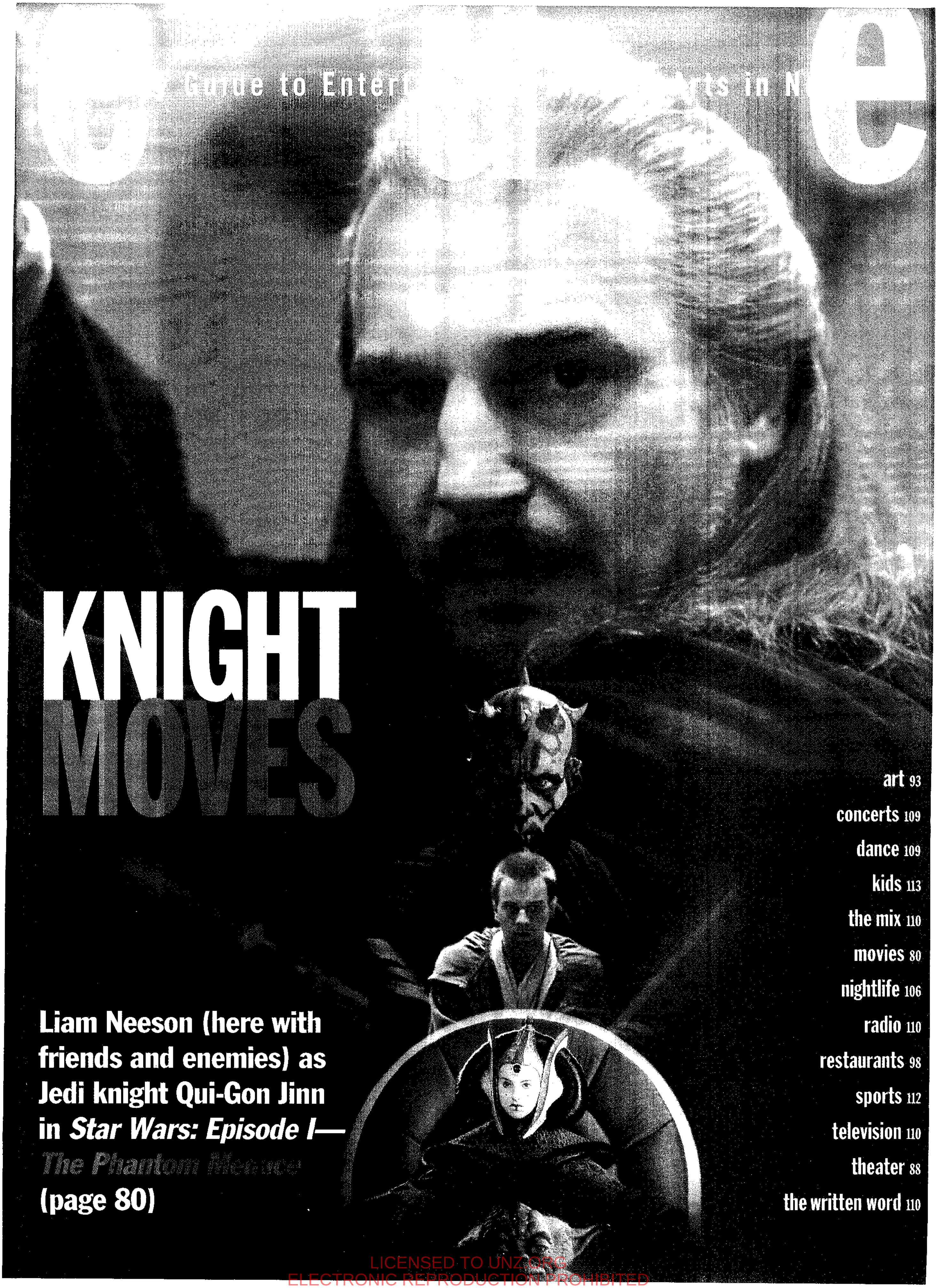
Pastry chef Sam Mason's mango charlotte, the gianduja (hazelnut-chocolate) feuilleté, and the citrus panna cotta are all better than plain-Jane flavorless pear tart. And though I've sworn to scorn any riff on tonight's crème brûlée, I surrender to sensational bittersweet chocolate.

The truth is, this is not the home Palladin has been seeking. He's not even an owner here. He's a hired gun like the Paladin of our video childhood—signed up by the Chatwal family-run Hampshire hotel chain. Palladin, almost ingenuously enthusiastic, seems content to have given his name away for a percentage here, and he's confident entrusting Timothy Dean, a seven-year Watergate veteran, not to tarnish it. That's because he's still hunting a home for Jean Louis and feels closer than ever. So surely he's rushed back to his Las Vegas kitchen too quickly. Not yet a month old, the restaurant beyond the naked elevator definitely needs more than fine-tuning. No one can object to a chef splintering. Jean-Georges Vongerichten has seedlings across the globe, and Wolfgang Puck is a major conglomerate.

But Palladin left an infant behind, still in the incubator. He had a *Bon Appétit* magazine dinner for 2,000 back in Las Vegas, he says, and besides, it was his birthday. Someone should have warned him how this city gobbles up overconfident carpetbaggers, even modest charmers like himself who paid their dues in the farm leagues. Well, he promises to be back this week and vows to spend three weeks a month here once he signs that elusive lease. Then I expect we will catch Jean-Louis skateboarding around Manhattan, silencing our sputters with generous applications of foie gras.

Palladin at the Time, 224 West 49th Street (320-2929). Lunch, Monday through Friday noon to 2:30 P.M. Dinner, Monday through Sunday 5:30 to 11 P.M. A.E., M.C., V. ▬

Gael Greene's 1997–99 reviews are available at **newyorkmag.com**.



KNIGHT MOVES

Liam Neeson (here with friends and enemies) as Jedi knight Qui-Gon Jinn in *Star Wars: Episode I— The Phantom Menace* (page 80)

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movies

The Love Letter . . . Trekkies . . . The Saragossa Manuscript

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. The character he plays is afflicted, all right—beyond reckoning. The movie is his dirge. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CO Worldwide Cinemas.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny,* this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) *Film Forum.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. Harold Ramis, who directed, brings off some classic sequences, but he sets up the capo and the psychiatrist as matching mopes. They learn life lessons from each other. And what we learn yet again is that potentially terrific comedies are often whacked by filmmakers feeling the need to spread a little therapy themselves. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CC Sutton; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Main Street Cinemas.*

Besieged—An English musician in Rome is entranced by the young African woman who cleans his home while she studies medicine. With Thandie Newton and David Thewlis. Written and directed by Bernardo Bertolucci. (1 hr. 32 mins.; R) *Opens 5/21 at the Paris and Angelika Film Center.*

Black Mask—Jet Li saves the world from a vicious band of soldiers. (About 2 hrs.; R) *Loews Village; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

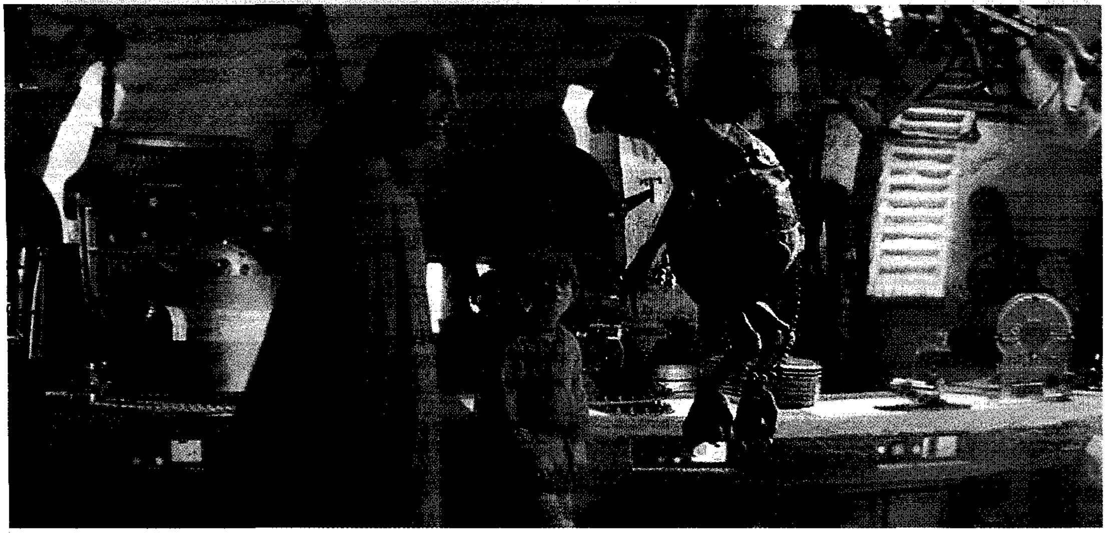
The Castle—A proud homeowner fights an airport extension that would take away his house. With Michael Caton and Sophie Lee. Directed by Rob Sitch. (1 hr. 25 mins.; R) *CC Village East; CC Cinemas 1, 2, 3; Loews 84th Street.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Screening Room; Kew Gardens Cinemas.*

Previews

New York vs. The Force

From the din of the buzz, it sounded as if the chances of seeing *Star Wars: Episode I—The Phantom Menace* during the first month of its release were just slightly more than infinitesimal. This *Star Wars* fan has been worrying about getting a seat since the opening date was announced last August. But reports of a local ticket frenzy appear to have been greatly exaggerated: While fans in Los Angeles have been in line for weeks, New Yorkers, in a city with one of the lowest screens-per-person ratios in the country, have been handling the hype with their typical level of cool detachment. At an advance screening of *The Phantom Menace* at the Sony Lincoln Square last Tuesday, the screaming crowds outside were there not for the film but to see Ricky Martin sign autographs at Tower Records across the street. And at UA Union Square last week—despite a few "overnighters" who showed up a day early—lines for opening-day tickets were surprisingly small, says John Steele, assistant manager of operations at United Artists Theaters. Still, UA Union Square has designated separate windows selling only *Phantom Menace* tickets, and extra ushers and managers are posted outside to keep things running smoothly. (*Menace* is also playing at four other locations in Manhattan, including the Ziegfeld and Clearview's First & 62nd Street, as well as at numerous locations in the outer boroughs.) Steele predicts the crowds will dwindle to a manageable level after opening weekend (and those shows are all sold out to die-hard fans by now anyway). Despite this optimism, it's safe to say that the movie industry has never seen an opening of this magnitude, so who knows what it really will be like? At last week's screening, there was grumbling as people were booted from "saved" spots or deterred by articles of clothing scattered across five or ten seats—the universal symbol for "reserved." Steele offers only one suggestion for avoiding such annoyances: "Get there early," he says. I'm already there. NICK MEYER



Lucasfilm Ltd.

'Cue' cover imaging by Gerald Echevarria. Photographs courtesy of Lucasfilm Ltd. (4); Photofest (Yoda).

Kate Capshaw

Everett Scott

Tom Selleck

No one knows who sent it, No one knows who it's for...
But everyone's getting the same message.

the Love Letter

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MUSIC BY LUIS BACALOV COSTUME DESIGNER TRACY TYNAN FILM EDITOR JACQUELINE CAMBAS, A.C.E. PRODUCTION DESIGNER ANDREW JACKNESS DIRECTOR OF PHOTOGRAPHY TAMI REIKER BASED UPON THE NOVEL BY CATHLEEN SCHINE
EXECUTIVE PRODUCERS BEAU FLYNN STEFAN SIMCHOWITZ PRODUCED BY SARAH PILLSBURY MIDGE SANFORD KATE CAPSHAW SCREENPLAY BY MARIA MAGGENTI DIRECTED BY PETER HO-SUN CHAN

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DREAMWORKS PICTURES

One-Shot Big Chill 2

In *Origin of the Species*, six old friends approaching 30 (led by Amanda Peet and Elon Gold) regroup in upstate New York and—fresh from various crises regarding health, relationships, and work—spend the weekend talking. The movie, part of Anthology Film Archive's "New Filmmakers" series, shows there May 19. See "Museums, Societies, Etc." for more info.

★**Cookie's Fortune**—Robert Altman's latest, set in small-town Mississippi, is a pleasingly shaggy parody of southern gothic. You keep expecting it to drop a few octaves, but it never does; it's Delta pop that never becomes Delta blues. Still, this is not such a bad thing. Altman's feints and throwaways are very easy on the eyes; he shows off his townsfolk, played by the likes of Glenn Close, Liv Tyler, Patricia Neal, Chris O'Donnell, Julianne Moore, and Ned Beatty, with wiggy affection. The film is a goosey little jape, and it's crowned by a performance by Charles S. Dutton, as a man fingered for a phony murder rap, that's perfection. He has such an easygoing comic grace that he practically dances the part. (Rainer; 4/12/99) (1 hr. 58 mins.; PG-13) *CC Angelika Film Center; Clearview's Chelsea; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cinemart; UA Movies at Bayside.*

Doug's First Movie—The animated story of a boy's quest to save the local monster from certain death. (1 hr. 17 mins.; G) *Linden Boulevard Multiplex; Main Street Cinemas.*

★**The Dreamlife of Angels**—This first feature by the 42-year-old French director Erick Zonca is marvelously observant of the ways of friendship. Isa (Elodie Bouchez) is a 21-year-old free spirit with close-cropped black hair and saucer eyes. Marie (Natacha Régnier), her newfound roommate, seems prematurely hard-bitten. At first, they hit it off: They throng the malls and pull pranks and try to crash nightclubs; they smoke in bed together and razz men. But Marie is temperamentally Isa's opposite; she looks at life not as a lark but as a minefield. The tragedy of their friendship is that they damage each other without meaning to. The two performers deservedly shared the Best Actress award last year at Cannes. (Rainer; 4/12/99) (1 hr. 53 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Edge of Seventeen—An Ohio teen falls in love with another guy during the summer of 1984. With Chris Stafford and Tina Holmes. Directed by David Moreton. (1 hr. 50 mins.; NR) *Quad Cinema.*

8½—Federico Fellini's 1963 film about a film director who alternates between his dreams and his reality. Starring Marcello Mastroianni and Claudia Cardinale. (2 hrs. 18 mins.; NR) *Paris Theatre.*

Election—Alexander Payne and Jim Taylor—the director-writer team that gave us the abortion comedy *Citizen Ruth*—are back with this facetious smarty-pants satire about a popular Midwest-high-school history teacher (Matthew Broderick) who acquires as his nemesis the school's No. 1 student overachiever (Reese Witherspoon). The filmmakers should be commended for making a high-school movie that, for a change, isn't aimed only at high-school students. It's an anti-high-school high-school movie, and it captures the dreary institutional climate: the ugly green hallways and generic auditoriums and all the other memento mori of those years. But *Election* could stand to be a little less satisfied with its smarts. Like brainy adolescents, Payne and Taylor mock everything in sight. After a while, you begin to wonder what makes them so all-fired special. (Rainer; 5/3/99) (About 2 hrs.; R) *Loews Village; Loews 19th St. East; CO Coronet; Loews Orpheum 7; Sony Lincoln Square; Whitestone; Pavilion; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *CO Worldwide Cinemas.*

Endurance—The life story of Haile Gebrselassie, the 1996 gold-medal winner in the 10,000-meter race. Directed by Leslie Woodhead. (1 hr. 23 mins.; G) *Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Entrapment—Sean Connery stars as Mac MacDougal, the greatest art thief in the world, in this mildly diverting knockoff of movies as diverse as *The Thomas Crown Affair* and *Topkapi*. Catherine Zeta-Jones is the insurance investigator who becomes his partner. First they rob an ancient Chinese gold mask from a heavily guarded London exhibit, then a computerized bank account worth billions from a bank in Kuala Lumpur. Connery is worth watching even in junk; amid all the fireworks and ploddingly staged action, he actually gives a real performance. Zeta-Jones works well with him; their May/December thing is equal parts hubba hubba and rue. (Rainer; 5/10/99) (1 hr. 50 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; UA Criterion; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

eXistenZ—A video-game designer becomes the target of a fringe group when her new game takes its players too far into an alternate reality. With Jennifer Jason Leigh, Jude Law, Willem Dafoe, Ian Holm, and Sarah Polley. (1 hr. 30 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3.*

Frogs for Snakes—A comic thriller about actors literally killing to be cast in a production of *American Buffalo*. With Barbara Hershey, Robbie Coltrane, Lisa Marie, John Leguizamo, and Debi Mazar. Written and directed by Amos Poe. (1 hr. 32 mins.; R) *Opens 5/21 at the Quad.*

Get Real—A gay British teen falls for the big man on campus and discovers, to his surprise, the BMOC might be gay, too. With Ben Silverstone. Directed by Simon Shore. (1 hr. 50 mins.; R) *CC Angelika Film Center; Loews 19th St. East; Sony Lincoln Square; Kew Gardens Cinemas.*

Go—Directed by Doug Liman from a script by John August, this is one of those Sundance specials that seem to incorporate just about everything on the current Young Turk–indie-producer checklist: It has drug deals and hip chicks and lap dancing, it has cartoon violence and real blood, it has Vegas and L.A., it has a turn-back-the-hand-of-time dramatic structure. Liman (*Swingers*) is a virtuoso talent with a knack for locating the pulse of a scene, and he's good with actors—Sarah Polley, as a chicklet set up by a narc, is particularly good. But finally, there's nothing much to this movie except a lot of funky attitude. (Rainer; 4/19/99) (About 2 hrs.; R) *UA Gemini; Loews Village; Loews 84th St.; Loews State; Sony 19th St. East.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein*. (1 hr. 45 mins.; NR) *Quad Cinema; Kew Gardens Cinemas.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. Seth Bindler, an NYU Film School grad, shot this film on video for less than the cost of the truck—around $15,000. It's not all that it might be, but Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/15/99) (1 hr. 37 mins.; PG) *BAM Rose Cinemas.*

Hideous Kinky—Far from a masterpiece but worth seeing for Kate Winslet's performance and the lush rendition of Morocco, which at times resembles Matisse's Moroccan paintings. Winslet plays Julia, a mother of two small daughters who wanders about Marrakech and then more remote territory looking for spiritual salvation. She's the apotheosis of hippieness. (The time is 1972.) It's to Winslet's credit that she doesn't soft-pedal Julia's narcissism; the film is very good at conveying how lust—for an exotic country and for exotic lovers—can fog our good sense. (Rainer; 4/26/99) (1 hr. 40 mins.; R) *Art Greenwich Twin; CC Cinemas 1, 2, 3; Clearview's Metro Cinema.*

Idle Hands—The devil possesses the right hand of a pot-smoking high-school slacker. With Devon Sawa and Vivica Fox. Directed by Rodman Flender. (1 hr. 30 mins.; R) *Concourse Plaza.*

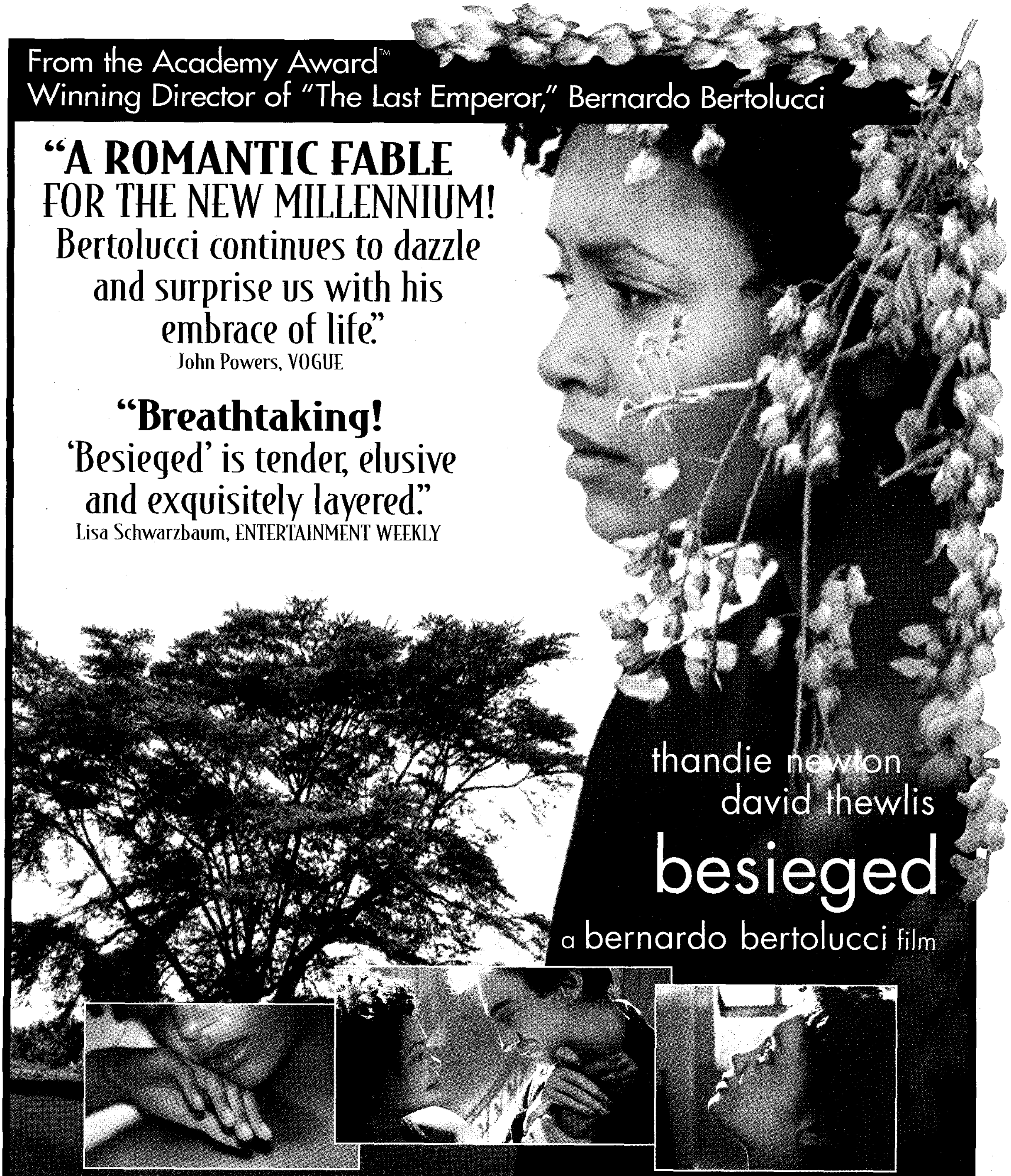
Iris Blonde—A washed-up singer takes a cruise-ship job, follows one woman to Belgium, then forms a singing duo with another. Written, directed, and starring Carlo Verdone. (1 hr. 40 mins.; R) *CC Angelika Film Center.*

The King and I—An animated story based on the musical by Rodgers and Hammerstein. Featuring the voices of Miranda Richardson and Martin Vidnovic. (1 hr. 30 mins.; G) *CO Worldwide Cinemas.*

The King of Masks—Director Wu Tianming has fashioned the kind of straightforwardly sentimental tale that tends to cop the best-foreign-film award come Oscar time—but actually, it's better than that. Set in China in the 1930s, it's about an old street performer who grudgingly takes on a young orphaned girl and ultimately grows close to her. It comes by most of its emotions honestly. (Rainer; 5/10/99) (1 hr. 41 mins.; NR) *Cinema Village; Clearview's 59th Street East; Clearview's First & 62nd St.; Kew Gardens Cinemas.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/15/99) (About 2 hrs.; NR) *North Shore Towers.*

From the Academy Award™
Winning Director of "The Last Emperor," Bernardo Bertolucci



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Opening

Yankee Passion

Old friends Tom Selleck and Ellen Degeneres suddenly find their world filled with amorous opportunities in 'The Love Letter,' a whimsical story (based on the novel by Cathleen Schine) about a stiff New England town that swells with excitement when an unaddressed mash note is found and passed around. Opens May 21.

Leila—A superb Iranian film directed by Dariush Mehrjui, about a young middle-class housewife who realizes she can't become pregnant and, with her mother-in-law's meddling, conspires to find her husband a second wife to bear his heir. The film has overtones of *A Doll's House* and, in a less lyric and layered mode, the Satyajit Ray films about women and the strictures of class and tradition. As Leila, the actress Leila Hatami is an extraordinary presence: Dressed in black, she has an ancient gravity, and yet she wears her chador with a crisp chicness, and her features are as fine-boned as any famished supermodel's. Farsi with English subtitles. (Rainer; 5/17/99) (2 hrs. 9 mins.; NR) *Cinema Village.*

Life—Somehow, a comedy in which Eddie Murphy and Martin Lawrence are serving life sentences in Mississippi. Directed by Ted Demme. (1 hr. 52 mins.; R) *Clearview's Chelsea; Loews State; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Village East; Clearview's 34th Street Showplace; Guild 50th Street; Loews 72nd St. East; Centre Sunnyside; Cinemart.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double cross. First-time writer-director Guy Ritchie sets four separate gangs against each other in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *Loews Village.*

The Love Letter—A quiet New England town is excited when an unaddressed love letter is passed around. With Kate Capshaw, Tom Selleck, Tom Everette Scott, and Ellen Degeneres. Directed by Peter Ho-sun Chan. (1 hr. 29 mins.; PG-13) *Opens 5/21.*

Lovers of the Arctic Circle—Two stepsiblings fall in love and follow each other to the ends of the earth. Starring Najwa Nimri and Fele Martínez. Directed by Julio Medem. (1 hr. 52 mins.; R) *BAM Rose Cinemas.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

A Midsummer Night's Dream—With its fairy king and queen and sprites, its star-crossed lovers and opulence and filigree, this is one of Shakespeare's most movie-ish of plays. It's been filmed often. The most recent version, directed by Michael Hoffman, is, thankfully, not a radical reinterpretation or a calisthenic romp. Rather, it's captivatingly modest, featuring a fine cast, including Kevin Kline as Bottom, Michelle Pfeiffer as Titania, Stanley Tucci as Puck, Calista Flockhart as Helena, and Rupert Everett as Oberon. Hoffman's visual conjurations are an amalgam of pre-Raphaelite and *faux* Etruscan and Maxfield Parrish, but he transmutes the heavy syrup of kitsch into Shakespearean nectar. (Rainer; 5/17/99) (1 hr. 55 mins.; PG) *Clearview's 34th Street Showplace; Loews New York Twin; UA East; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Movies at Staten Island.*

The Mummy—Brendan Fraser is a dashing explorer who fights to save the world from curse of the Keeper of the Dead. With Rachel Weisz, John Hannah, and Omid Djalili. Directed by Stephen Sommers. (About 2 hrs.; PG-13) *Clearview's Chelsea; Loews Astor Plaza; Clearview's Beekman; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

My Dinner With Andre—Andre Gregory and Wallace Shawn talk over dinner, to fabulous effect. (About 2 hrs.; PG-13) *Lincoln Plaza Cinemas.*

★Never Been Kissed—Drew Barrymore really comes into her own in this teen comedy about a twentysomething copy editor for the Chicago *Sun-Times* who is assigned the job of going undercover at a local high school. The joke is, Barrymore's Josie was out of it then, and she's out of it now. The film, in its present-day sequences and also in flashbacks to Josie's choicest high-school humiliations, turns the worst embarrassments of high school into sicko horror-movie scenarios—which, of course, is how we remember them now. Barrymore works up the awfulness of being ostracized with such comic brio that we almost dread her inevitable cool-girl transformation. And yet when she becomes a winner, she's just as loosey-goosey as ever. Barrymore gives her so much grace and passion and smarts that she makes this pop schlock matter. (Rainer; 4/19/99) (1 hr. 47 mins.; PG-13) *Pavilion; UA Astoria; UA Crossbay II; UA Movieworld.*

The Out-of-Towners—A midwestern couple visit New York on a business trip that turns into a series of mishaps. Starring Goldie Hawn, Steve Martin, and John Cleese. Directed by Sam Weisman. (91 mins.; PG-13) *CO Worldwide Cinemas.*

Pusher—A heroin dealer runs afoul with his supplier. Directed by Nicolas Winding Refn. In Danish with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village.*

Pushing Tin—Whose bright idea was it to make a *M★A★S★H*-style movie about air-traffic controllers? Done up as a black comedy, this new-to-movies subject might have worked, but what we get instead is a film that should warm the cockles of all the fear-of-flying fliers in the audience: an unfunny romp in which our friendly skies are shown to be at the mercy of a gaggle of hypercaffeinated yahoos. The cast is a spiffy assortment of talent, mostly wasted, including John Cusack as the controller at Long Island's Terminal Radar Approach Control Center and Billy Bob Thornton, a new arrival to the center, as his cooled-out rival. Cate Blanchett, playing Cusack's wife, shows up sporting a Long Island accent; and Angelina Jolie, in the film's best performance, plays Thornton's wife—a tarty, blase bombshell. (Rainer; 5/3/99) (2 hrs.; R) *CC Village East; Clearview's Ziegfeld; Clearview's First & 62nd St.; Cinemart.*

The Saragossa Manuscript—The newly restored 1964 film based on the novel by Jan Potocki. Starring Zbigniew Cybulski. (3 hrs.; NR) *Opens 5/21 at the Walter Reade Theater.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone*. (Rainer; 12/21/98) (2 hrs.; R) *CC Sutton; Kew Gardens Cinemas.*

Star Wars: Episode I—The Phantom Menace—See Rainer, page 67. (2 hrs.; PG-13) *Clearview's Ziegfeld; Clearview's First & 62nd St.; Bay Plaza; Clearview's Cobble Hill; Pavilion; Ridgewood; Jackson Triplex.*

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. The film doesn't feel like it comes from the heart, though Zeffirelli here is as gauze-wrapped as ever. Joan Plowright, Judi Dench, and Maggie Smith play dotty, doting Englishwomen who take up the young boy. Cher shows up as a Peggy Guggenheim-ish art vulture, and Lily Tomlin plays a lesbian archaeologist like a cross between Camille Paglia and Annie Oakley. (Rainer; 5/24/99) (About 2 hrs.; R) *CC Angelika Film Center; Clearview's Chelsea; Clearview's First & 62nd St.; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Movies at Staten Island.*

The Third Man—Carol Reed's classic film noir based on a story by Graham Greene, restored and rereleased for its fiftieth anniversary. With Joseph Cotten, Trevor Howard, and Orson Welles. (1 hr. 44 mins.; NR) *Film Forum.*

This Is My Father—A Chicago schoolteacher visits Ireland to learn the story of the father he never met. With Aidan Quinn, Stephen Rea, James Caan, Colm Meaney, and John Cusack. Directed by Paul Quinn. (2 hrs. ; R) *Loews 19th St. East; Clearview's First & 62nd St.; Loews 84th Street.*

Three Seasons—This is the first American independent film to be shot in Vietnam with a primarily Vietnamese cast, but it has no center of gravity. It's very pretty; the director Tony Bui has a fine eye for lotus petals and rain-swept alleys. But his aestheticism turns everything into spun sugar. Harvey Keitel shows up as an ex-Marine looking for his daughter, and there are also episodes involving a prostitute and an cyclo driver, a street urchin, and a girl who harvests lotus blossoms. Winner of the best picture award at the 1999 Sundance film festival. (Rainer; 5/10/99) (1 hr. 50 mins.; PG-13) *CC Angelika Film Center; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Trekkies—A documentary about the largest and perhaps most disturbing fan phenomenon in pop-

Photograph by Linda R. Chen/Dreamworks.

culture history. Directed by Roger Nygard. (1 hr. 27 mins.; PG) *Opens 5/21.*

Trippin'—A teenage boy gets with the program when he realizes life—and his school crush—is passing him by. Starring Deon Richmond and Maia Campbell. Directed by David Raynr. Opens 5/12. (About 1 hr. 30 mins.; R) *CC Village East; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Ridgewood; Jackson Triplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

True Crime—Clint Eastwood directed and stars in this creaky melodrama about a womanizing, down-on-his-luck newspaper reporter who discovers in the course of covering the last hours of a condemned man (Isaiah Washington) that he may be innocent. Eastwood is playing a good guy, but he seems leaner and hungrier than ever. The role of hack reporter seeking redemption brings out Eastwood's penchant for bluesy blahness. He spends lots of time in dank places feeling mopey. The newsroom atmosphere on display is counterfeit: Didn't anybody connected with this film ever step inside one? As Eastwood's editor, James Woods carries on like a cackling banshee; he's about as believable as Perry White on the old *Superman* TV series. Still, in political terms, this is a far cry from *Dirty Harry.* It actually stands up for due process of law. In Hollywood, this is known as mellowing. (Rainer; 3/30/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Twin Dragons—Twin brothers separated at birth join together to fight the Hong Kong mob. Starring Jackie Chan. (About 2 hrs.; R) *Concourse Plaza; Whitestone.*

A Walk on the Moon—Diane Lane is a young housewife in 1969 who begins an affair at a summer resort in the Catskills. With Liev Schreiber, Anna Paquin, Tovah Feldshuh, and Viggo Mortensen. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *Art Greenwich Twin; CC Crown Gotham; Sony Lincoln Square; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; Cinemart; UA Movies at Bayside; UA Movies at Staten Island.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. It may seem odd that Mamet has chosen to devote his energies to something so ostensibly remote from his temperament. But there's a link between the clipped cadences of these upper-crusters and the rhythmic syncopation of Mamet's usual lowlifes and tricksters. For Mamet, manners are manners, whether they're good or bad. Nigel Hawthorne, who plays the boy's father, is especially fine in a cast which also includes Jeremy Northam and Rebecca Pidgeon (Mamet's wife). (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Lincoln Plaza Cinemas.*

Xiu Xiu: The Sent Down Girl—Joan Chen's directorial debut is an uneven, sometimes affecting story about a 15-year-old girl during the Cultural Revolution who is "sent down" to the countryside for regimental training. Living in the remote Tibetan countryside with an emasculated, kindly Tibetan horse trainer, she offers herself up to itinerant "patrons" for sex in the hopes of returning home. Chen wants us to regard this as a bittersweet Chaplinesque fable but what we see is too grotesquely unsettling for that. (Rainer; 5/17/99) (1 hr. 39 mins.; R) *CC Village East; CC Eastside Playhouse; Clearview's Metro Cinema; bam Rose Cinemas; Cinemart.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...*A ★ denotes a current release that* *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave., at W. 12th St. (929-3350) *Hideous Kinky; A Walk on the Moon.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Cookie's Fortune; eXistenZ; Get Real; Iris Blonde; Tea With Mussolini; Three Seasons.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *The Castle; Entrapment; Life Is Beautiful; Pushing Tin; Trippin'; Xiu Xiu: The Sent Down Girl.*

Cinema Village—22 E. 12th St. (924-3363) *The King of Masks; Pusher; The School of Flesh.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *The Mummy; Shakespeare in Love.*

Film Forum—209 W. Houston St. (727-8110) *After Life; The Third Man.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Analyze This; Black Mask; Election; Go; Lock, Stock and Two Smoking Barrels.*

Quad Cinema—34 W. 13th St. (255-8800) *The Dreamlife of Angels; Edge of Seventeen; Gods and Monsters; Testimento.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Central Station; Windhorse.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Life; The Matrix; A Midsummer Night's Dream; The Mummy; Never Been Kissed; A Walk on the Moon; The Winslow Boy.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Analyze This; Entrapment; The Matrix.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *Life Is Beautiful; A Midsummer Night's Dream.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Black Mask; Cookie's Fortune; Life; The Matrix; The Mummy; Tea With Mussolini; Trippin'.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Entrapment.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Analyze This; Election; Go; Get Real; This Is My Father.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *Election; Get Real; The Mummy; Saturday Night Fever; Shakespeare in Love; Tea With Mussolini; Trippin'; The Winslow Boy.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *The Castle; eXistenZ; Hideous Kinky.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Xiu Xiu: The Sent Down Girl.*

CC Sutton—205 E. 57th St. (759-1411) *Analyze This; Shakespeare in Love.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The King of Masks.* (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Pushing Tin.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Election; The Matrix.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Affliction; Elizabeth; The Faculty; The King and I; The Out-of-Towners; She's All That; True Crime.*

Guild 50th Street—33 W. 50th St. (757-2406) *Life Is Beautiful.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Mummy.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Go; Life; The Matrix.*

Paris Theatre—4 W. 58th St. (688-3800) *8 1/2.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Analyze This; Black Mask; Entrapment; Trippin'.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Mummy.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Cookie's Fortune; The King of Masks; Pushing Tin; Tea With Mussolini; This Is My Father.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Entrapment.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *A Midsummer Night's Dream.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Analyze This; Black Mask; Election; The Matrix; Trippin'.*

UA East—1629 First Ave., at 85th St. (249-5100) *A Midsummer Night's Dream.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Entrapment; Go.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Entrapment.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Hideous Kinky; Xiu Xiu: The Sent Down Girl.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *The Matrix; The Mummy.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Cookie's Fortune; The Dreamlife of Angels; Endurance; My Dinner With Andre; Three Seasons; The Winslow Boy.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Black Mask; The Castle; Go; Life; This Is My Father; Trippin'.*

New Coliseum—701 W. 181st St. (740-1545) *Black Mask; Entrapment; The Mummy; Trippin'.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Entrapment; The Mummy; Trippin'.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Analyze This; Election; Get Real; The Matrix; A Midsummer Night's Dream; The Mummy; Tea With Mussolini; A Walk on the Moon.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Black Mask; Entrapment; Life; The Matrix; The Mummy; Trippin'.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

Concourse Plaza—214 E. 161th St. (588-8800) *Baby Geniuses; Entrapment; Idle Hands; Life; The Matrix; The Mummy; Trippin'; Twin Dragons.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Baby Geniuses; Black Mask; Election; Entrapment; Life; The Matrix; The Mummy; Trippin'; Twin Dragons.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *The Dreamlife of Angels; Endurance; Hands on a Hard Body; Lovers of the Arctic Circle; Xiu Xiu: The Sent Down Girl.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Black Mask; The Mummy; Trippin'.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Analyze This; A Midsummer Night's Dream; The Mummy; Tea With Mussolini; A Walk on the Moon.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

Revival

Grateful Audience

Jerry Garcia's all-time favorite movie, 'The Saragossa Manuscript,' returns to the screen in his honor. Garcia, who first saw the film—based on Jan Potocki's novel about a Belgian military officer's fantastic journey—in 1965, liked it because of the dreamy visuals and chewy dialogue like "Woe to him who in his pernicious obduracy refuses to confess his sins." Fully restored by Martin Scorsese, the film starts May 21 at the Walter Reade Theater.

Cowboy Booking International.

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Entrapment; The Matrix; The Mummy.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Baby Geniuses; Black Mask; Doug's First Movie; Entrapment; Life; The Matrix; The Mummy; Trippin'.*

Pavilion—188 Prospect Park West (369-0838) *Election; Entrapment; The Matrix; A Midsummer Night's Dream; The Mummy; Never Been Kissed; Tea With Mussolini.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Black Mask; Entrapment; The Mummy; Trippin'.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Analyze This; Black Mask; Entrapment; The Mummy.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Election; Entrapment; Life; The Matrix; A Midsummer Night's Dream; The Mummy; A Walk on the Moon.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Black Mask; Entrapment; Life Is Beautiful; The Matrix; The Mummy.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Cookie's Fortune; Life Is Beautiful; Pushing Tin; A Walk on the Moon; Xiu Xiu: The Sent Down Girl.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (886-4900) *Black Mask; Election; Entrapment; Life; The Matrix; A Midsummer Night's Dream; The Mummy; Trippin'.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *The Mummy; Trippin'.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (441-9835) *Central Station; Get Real; Gods and Monsters; The King of Masks; Shakespeare in Love; Three Seasons.* (See also "Museums, Societies, Etc.")

Main Street Cinemas—72-66 Main St. (263-4828) *Analyze This; Baby Geniuses; Black Mask; Doug's First Movie; Entrapment; The Matrix; A Midsummer Night's Dream; The Mummy.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Central Station; The Harmonists; The Last Days; The Out-of-Towners.* (See also "Museums, Societies, Etc.")

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Entrapment; The Mummy.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Black Mask; Entrapment; Life; The Matrix; The Mummy; Never Been Kissed; Trippin'.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *The Matrix; Tea With Mussolini.*

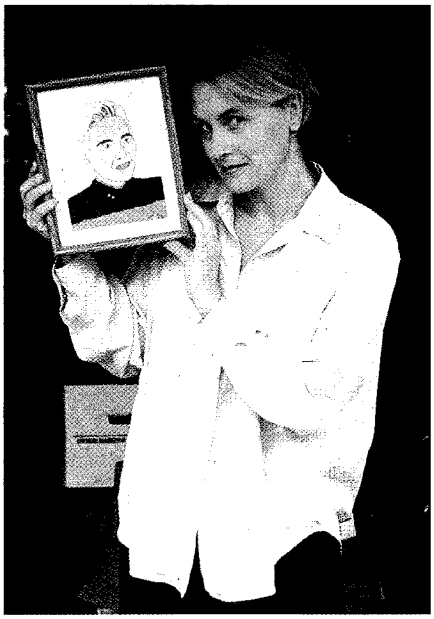
UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *The Matrix; Trippin'.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Black Mask; Entrapment; Life; The Mummy; Never Been Kissed.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Analyze This; Entrapment; Life; A Midsummer Night's Dream; The Mummy; Never Been Kissed.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Cookie's Fortune; The Mummy; A Walk on the Moon.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Analyze This; Black Mask; Entrapment; Life; The Matrix; The Mummy; Never Been Kissed.*



Photograph courtesy of Paramount Pictures.

Documentary Of the Enterprise

Still curious about *that* juror on Susan MacDougal's first trial? You know, the one dressed as a *Star Trek* "commander"? Meet her and thousands like her in *Trekkies*, the first organized look at those who devote much of their life to the television show that took place in outer space but never left a studio lot in Los Angeles. Starts May 21.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Baby Geniuses; Doug's First Movie; Election; Entrapment; Life Is Beautiful; The Matrix; A Midsummer Night's Dream; The Mummy; Never Been Kissed.* Opening 5/19: *Star Wars: Episode I—The Phantom Menace.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Black Mask; Entrapment; The Mummy.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Analyze This; Black Mask; Election; Entrapment; Life; The Matrix; A Midsummer Night's Dream; The Mummy; Tea With Mussolini; Trippin'; A Walk on the Moon.*

Museums, Societies, Etc.

American Museum of Natural History—"New Voices, New Visions." January: Current issues in education, technology, and culture explored through performance, film, and talks. Central Park West at 79th St. (769-5100). $7 members; $8 nonmembers.

American Museum of the Moving Image—"Fred Astaire Centennial Celebration." 5/22: *The Story of Vernon and Irene Castle* (1937) and *A Damsel in Distress* (1948). 5/23: *Easter Parade* (1948) and *The Barkley's of Broadway.* (1949). "Premiere of Musical Score." 5/21: *The Gold Rush* (1925), accompanied by the ensemble BQE Project, at DGA Theater, 110 W. 57th St., at 6:30 P.M. and 9 P.M. AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"New Filmmakers." 5/19: Various shorts and Andres Heinz's *Origin of the Species* (1998). 32 Second Ave., at 2nd St. (505-5110); $7.

Cinema Classics—"Mayhem: A Month of Horror." 5/18–5/20: *The Innocents* (1961) with *The Four Skulls of Jonathan Drake* (1959). 5/21–5/23: *Suspiria* (1977) with *Inferno* (1980). 5/24–5/26: *Dracula Prince of Darkness* (1966). Double feature $5. 332 E. 11th St.; call 675-6692 for info.

Different Light—5/23: *Faster Pussycat, Kill! Kill!* (1965). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Forum—"Harold Lloyd." 5/24: *The Freshman* (1925) and *Doctor Jack* (1922). "Tout Truffaut." Through 6/24: Eleven features and two shorts by France's seminal New Wave figure. 5/18–5/19: *The Wild Child* (1970). 5/20–5/23: *Stolen Kisses* (1968). 5/25–5/26: *Fahrenheit 451* (1966). Also: *The Third Man* (1949). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Bunco: The Art of the Con." 5/18: *High Pressure* (1932) and *I Love You Again* (1940). 5/19–5/20: *Jackie Brown* (1997) and *The Grifters* (1990). "*The Saragossa Manuscript* + *My Friend Ivan Lashin*." 5/21 and 5/24: *The Saragossa Manuscript* (1964). 5/22–5/23 and 5/25–5/26: *My Friend Ivan Lapshin* (1986). "Movies for Kids From the Emerald Isle." 5/22–5/23: *Pete's Meteor* (1998). 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Cinéclub." 5/18: *Léolo* (1992). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Japan Society—"Tai Kato Retrospective." Through 5/21: Nine of Kato's best-known yakuza films. 5/21: *Blood of Revenge* (1965). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Alfred Hitchcock." 5/18: *Shadow of a Doubt* (1943). *5/18: Saboteur* (1942). 5/20: British government films, *Bon Voyage (1944), Aventure Malgache (1944),* and *The Memory of the Camps* (1945). 5/20–5/21: *Lifeboat* (1944). 5/21–5/22: *Notorious* (1946). 5/21 and 5/23: *Rope* (1948) and *The Paradine Case* (1947). 5/22: *Spellbound* (1945). 5/22 and 5/24: *Stage Fright* (1949). 5/24: *Under Capricorn* (1949). 5/25 and 5/27: *Strangers on a Train* (1951) and *I Confess* (1953). "New Documentaries." 5/21: *On the Heights All Is Peace* (1998). "New Releases From the Library." 5/21–5/22: Films by Andy Warhol. 5/22: *Diana's Looking Glass* (1996), *The Law of Averages* (1998), *Die Honigbiene* (1997), and *The Last Clean Shirt* (1964). 5/23–5/24: *The Interview* (1997) and *Drawing the Thinking Hand* (1998). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Public Library—"Strike Three, Yer Out." 5/19: *The Sandlot* (1993). 5/26: *Rookie of the Year* (1993). "Asian Women Filmmakers." 5/20: *Sally's Beauty Spot* (1990), *La Senorita Lee* (1995), and *Two Lies* (1990). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—5/23: *Ride the High Country* (1961). 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713. $5.

Screening Room—Midnight movie: *Romeo & Juliet.* Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Sephardic Film Festival—Through 5/23: Sixteen films representing Sephardic communities from around the world. At the French Institute, Tinker Auditorium, 55 East 59th St. Tickets $9 for public; $7 for Sephardic House and Yeshiva University Museum members, seniors, and students. Call 355-6160 for more information.

Symphony Space—"Marcello Mastroianni Salute." Through 6/15: A 21-film tribute to the film star. 5/18: *The Tenth Victim* (1965) and *Dark Eyes* (1987). 5/25: *I Don't Want to Talk About It* (1993) and *La Notte* (1961). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

Tonic—"Monday Night Film Series." 5/24: *Fists in the Pocket* (1965). Tickets, $4. 107 Norfolk St. For more info, call 358-7501 or visit www.tonic107.com.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 5/22–5/23: *Sansho the Bailiff* (1954). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

theater

Wayne Knight . . . *Tartuffe* . . . Conor McPherson

Broadway

Now Playing

Amy's View—You may want to know what this new play by David Hare is about. Hard to answer—the best I can do is: It's about life. About mothers and daughters, husbands and wives, human relations. It is about the childlike artist and the diligent worker; about theater versus real life; about art versus pseudo-art; about being right but ultimately wrong, or wrong but ultimately proven right. Being about life, it is about surprises all the way and about dots that you yourself must struggle to connect. For example: Who is saved: the actressy, irresponsible star and grande dame, the seemingly defeated Esme; or the largely realistic and clear-sighted daughter, the morally involved activist yet probably even more defeated Amy? It would be an insult to this multifarious play to reveal more. As Esme, Judi Dench is all you have heard in advance of her dazzling skill, all you have seen of her powerful personality on film, and much, much more. (Simon: 4/26/99.) $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with George Segal, Wayne Knight, and Buck Henry. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

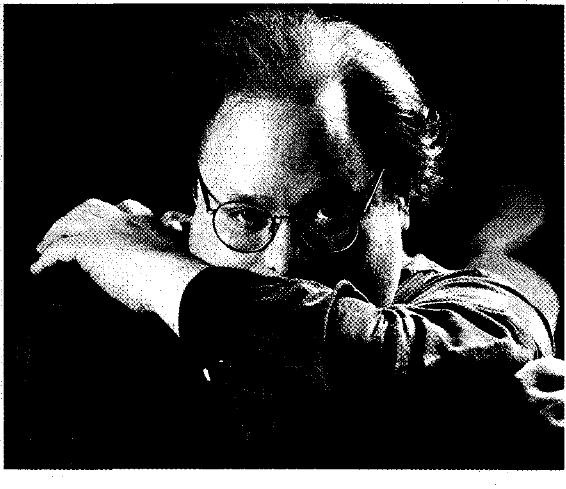
Chicago—Revisiting this splendid production two years later presents big obstacles. For example, Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking. Still, there are compensations. You now pay more attention to the glittering ensemble work of the rest, and relish the new and even better Mary Sunshine of R. Bean. (Simon: 11/30/98.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Civil War—With this musical, Frank Wildhorn—

Onstage

Writing Dangerously

Both *The Author's Voice,* which Richard Greenberg wrote twelve years ago, and *Hurrah at Last,* which the playwright just recently completed, focus on the relationship between an acclaimed writer with no talent and a talented writer with no acclaim. Should we be concerned about this? Has the Broadway annexation by David Hare and baby-faced Irish laddies finally caused a domestic crack-up? "I know people are going to read into it," sighs Greenberg, now 40, "but over the years, I really have drained that quality out of myself to an astonishing degree." The quality he's referring to is professional envy—and bitterness, too; the mixed critical response to his 1988 drama, *Eastern Standard,* forced Greenberg to reduce his expectations ("I decided afterwards that I wanted to write plays the way people work at banks") and capacity for Schadenfreude. *Schadenfreude*—that's sort of a Greenberg word. The playwright has an extra-special knack for integrating unsung, out-of-the-way terms into casual conversation (*alluvial,* for instance) and building whole riffs in his plays around words like *smithy* and *anhedonia.* Really, is it any wonder he writes about writers? He laughs, then assures that *Hurrah* and *Voice,* now running simultaneously on New York stages, are his only two on the subject. In fact, the point of *Hurrah at Last,* he says, wasn't to write about writers but to write something quickly—he did it in a five-day outpouring—and in order to do that, he had to stick with a topic he knew. "I wanted the speed of the composition to be an aesthetic component of the play," he explains. "It's kind of like action painting. It's about coffee and pacing and screaming. It's very vivid and immediate. It lends itself to the harangue, to that jet of energy when you're really inveighing." The Drama Dept. revival of *The Author's Voice,* meanwhile, was supposed to happen later this year, but circumstances conspired against it. So now Greenberg has to contend with their accidental pairing: *Hurrah,* now in previews, opens June 3 at the Gramercy, and *Voice* opens May 20 at the Greenwich House. "I like to think of it as the worst career move of my life," he cheerfully notes. "It'll be a feast for people who like to consider me narrow." JENNIFER SENIOR



Opening

Running Men

Three men try valiantly to dodge both thugs and law-enforcement officials—to the extent that the two are distinguishable—in Conor McPherson's 'This Lime Tree Bower,' opening May 19 at Primary Stages.

a man who has made a career out of pleasing crowds and underwhelming critics—has three shows running simultaneously on Broadway. (His other two are *The Scarlet Pimpernel* and *Jekyll & Hyde*.) He wrote the book with Gregory Boyd and Jack Murphy; Jerry Zaks did the staging. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theater, 246 W. 44th St. (239-6200).*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. Ciaran Hinds conveys well the weaknesses of a strong man. Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly, and Natasha Richardson splendidly balances coolness and passion, irony and pain. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Gershwins' Fascinating Rhythm—A sexed-up and svelte revue about the brothers Gershwin. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theater, 220 W. 48th St. (239-6200).*

The Iceman Cometh—You all know that it is a long but riveting play about hopeless drunks in Harry Hope's saloon downtown—or even farther down, in hell—who survive on a mix of rotgut and pipe dreams, the opium of the messes. However well you may know *Iceman*, you must see this wondrous production, staged by Howard Davies with consummate artistry. The staging is splendidly pictorial and tirelessly resourceful, and the actors, including five repeaters from the London cast, perform this comic nightmare like an intoxicating dream. Kevin Spacey plays a Hickey who, by the time we meet him, is ice-cold, sinisterly charming, radiating a diabolic beauty. His gaze is by turns encouraging, enigmatic, unendurable. It is a performance to make every nonactor want to take up acting and every actor want to give up in despair. (Simon: 4/19/99.) $50–$100. Mon.–Fri. at 7, Sat. at 1 and 7. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

It Ain't Nothin' but the Blues—Powered by seven electrifying singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion in Winter—One of the iffy things a play can do is try too hard. That is precisely what James Goldman's 1966 play does. Dialogue should be witty; so every line is, or tries to be, an epigram. On the other hand, many of the lines really are funny, or at least clever; the audience is not patronized; and the actors are given plenty of chances to strut their stuff. As for the plot, it is ingenious and complex. We get the continuous machinations of England's Henry II; his queen and adversary, Eleanor of Aquitaine; and their three sons, each of whom covets the crown. Laurence Fishburne's Henry is good enough to erase memories of Peter O'Toole in the movie version but not good enough to efface Robert Preston in the play's premiere. (Could anyone?) Stockard Channing is sassily sparkly as Eleanor, but I recall Rosemary Harris's achieving as much with greater ease. The others are problematic. (Simon: 3/22/99.) $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

The Lonesome West—Martin McDonagh, author of *Beauty Queen of Leenane*, riffs on two of his favorite themes: cabin fever and family warfare (between brothers this time). $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Not About Nightingales—It is not often that a lost early work of a playwright is exhumed smelling like roses rather than of corpse. That, however, is the case of this remarkable fourth play by Tennessee Williams. The play shuttles between the prison block—where a number of diverse prisoners roister, quarrel, and struggle to survive under the draconian regime of a psychopathic prison warden, Boss Whalen—and the warden's office and waiting room. What he wrote here lends itself splendidly to both small and thunderously big performances—none bigger than Corin Redgrave's grotesque yet scary Boss Whalen. *Stupendous* is the word for Trevor Nunn's direction, the kind you see only a few times in a life of theatergoing. Even if you shun so-called depressing plays, you'd better catch this one, unless you want regrets for the rest of your days. (Simon: 3/15/99.) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, which braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. Book by Terrence McNally; music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Ring Round the Moon—Jean Anouilh's 1950 comedy

Photograph by James Leynse.

about two identical twins who woo the same beautiful woman. A cast of stalwarts, including Marian Seldes, Toby Stephens, and Frances Conroy, star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. Through 6/27. *Belasco Theatre, 111 W. 44th St. (239-6200).*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Laura Benanti plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened: 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Via Dolorosa—Does a playwright's holding forth in person for 90 minutes about journeying to Israel and the Gaza Strip sound like good theater? No? Guess again; you'll be riveted by this new drama. David Hare can observe, write, think (already rare enough in a dramatist), and also *act.* I could quote forever from a play—and it is a play, not a lecture—whose every other line is quotable. But you must hear it from Hare, in what he calls a monologue "ideally to be performed by its author." And ideally performed it is: with great but controlled flourishes, sparing but effective scenery, searching light effects, and subtle direction by Stephen Daldry. (Simon: 3/29/99.) $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Fri at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/30. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

You're a Good Man, Charlie Brown—This revival is a curious hybrid, half delightful, half letdown. Clearly, if an adult cast of six is to animate a half-dozen popular cartoon figures, they have to be expert performers as well as something even more important: able to dig up the buried child (or dog) in themselves. Three cast members can; three fail. Clark Gesner's music and lyrics never rise above the functional, but at least they are that. The book is better, thanks to the original "Peanuts" vendor, Charles Schulz. Michael Mayer's direction tirelessly whips these ex-drawings into exciting life. Kristin Chenoweth, as Sally Brown, is something you won't often encounter: perfection. (Simon: 2/15/99.) $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

The Author's Voice/Imagining Brad—One-acts by (respectively) Richard Greenberg and Peter Hedges, two very fine playwrights. The first is about a novelist of dubious talent; the second, about an eccentric friendship that develops between two women who meet at church. The Drama Dept. presents. $12. Tues.–Sat. at 8. In previews for a 5/20 opening. Through 5/29 only. *Greenwich House Theater, 27 Barrow St. (541-8441).*

Drowning in Euphoria—On the anniversary of her aunt's drowning, a young woman returns to her New England beach house to confront her cousins, uncle, and lover. By Liza Lentini; presented by Silk Rd. Theatre Company. $25. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. In previews for a 5/17 opening. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (279-4200).*

East Is East—Ayub Kahn-Din's debut play about the tensions in a large London family helmed by a traditional Pakistani father and a liberal English mother. Directed by Scott Elliott. $50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 5/25 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Goodnight Children Everywhere—Five years after they were separated and evacuated from London for their safety, four siblings try to cope with their lost adolescence and reconstruct their lives in the confusing aftermath of World War II. Written and directed by Richard Nelson. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 5/26 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Hurrah at Last—A new play by Richard Greenberg about one of his favorite (and most expertly handled) subjects: a tormented writer. Starring Peter Frechette; directed by David Warren. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 6/3 opening. *Gramercy Theatre, 127 E. 23rd St. (719-1300).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Previews begin 5/18 for a 6/10 opening. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

La Terrasse—Jean-Claude Carrière's comedy about a couple's vain attempts to break up while simultaneously attempting to lease their apartment. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Previews begin 5/18 for a 6/8 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Tartuffe—The Molière farce that outraged Louis XIV's court with its giddy contempt for religious hypocrisy. The Acting Company works from Richard Wilbur's translation. $25–$35. Showtimes vary; call for details. Opens 5/20. *Playhouse at St. Clement's, 423 W. 46th St. (279-4200).*

This Lime Tree Bower—Three men on a misadventure Conor McPherson–style, meaning booze and tall tales dominantly figure into the action. Ireland and London had it first; directed here by Harris Yulin. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 5/19 opening. Through 6/6. *Primary Stages, 354 W. 45th St. (333-4052).*

Now Playing

Ancestral Voices—Another family story by A. R. Gurney at Lincoln Center, playing on the dark nights of *Far East.* With a splendid cast, including David Aaron Baker, Elizabeth Wilson, Linda Emond, and Donald Moffat. $45. Sun. at 7:30, Mon. at 8. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theatre, 150 W. 65th St. (239-6200).*

Angel Street—Patrick Hamilton's delectably sadistic thriller about a man who makes his wife believe she's going mad. Later made into the movie *Gaslight* starring Charles Boyer, Ingrid Bergman, and Joseph Cotten. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 5/23. *Pearl Theatre Company, 80 St. Marks Pl. (598-9802).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

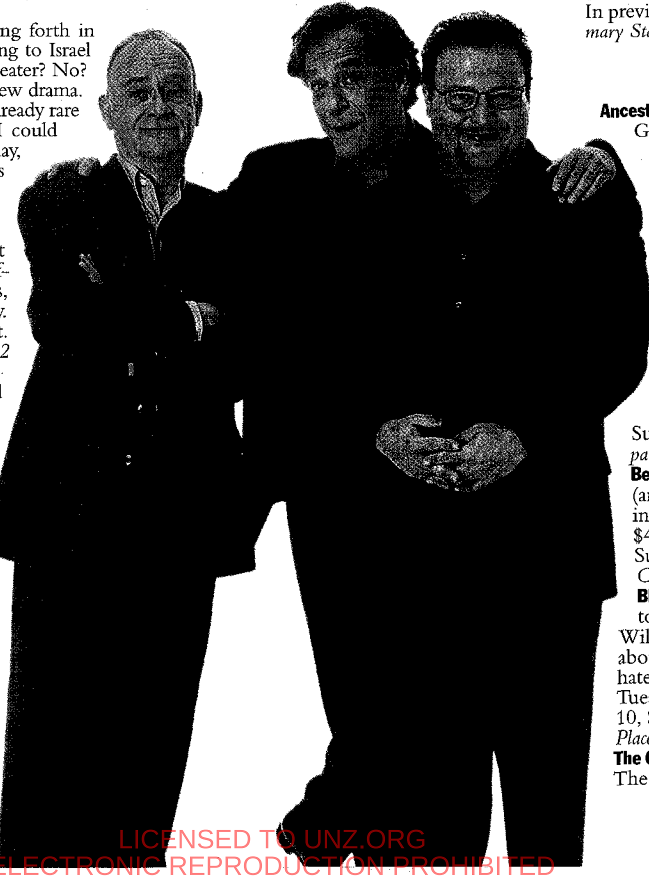
Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Cider House Rules, Part I: Here in St. Cloud's—The first part of Peter Parnell's ambitious adap-

Onstage

Hello . . . Yvan

Wayne Knight, that creature of irresistible cravenness from 'Seinfeld' known as Newman, now plays that creature of irresistible wishy-washiness known as Yvan in 'Art,' still humming along at the Royale Theatre. George Segal, also recruited from the Must-See line-up (he's the boss on 'Just Shoot Me'), and Buck Henry round out the trio.



Photograph by Hugo Glendenning.

Opening

Sacrées Cows

This week, the Acting Company revives *Tartuffe,* the Molière farce that outraged Louis XIV's court with its giddy contempt for religious hypocrisy. Richard Wilbur's translation still lives. Opens May 20 at the Playhouse at St. Clement's.

tation of the John Irving novel, conceived and directed by Tom Hulce and Jane Jones. Josh Hamilton plays Homer Wells, the orphan who never gets adopted; Colm Meaney plays Dr. Wilbur Larch, the orphanage director and part-time abortionist who cares for him. $39–$45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

A Couple of Blaguards—Tired yet of the brothers McCourt? We thought not. Come see Frank and Malachy's coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dreaming in Cuban—Two solo pieces conceived and directed by Wynn Handman about young Latinos grappling with their identities. Performed by Eileen Galindo and Michael John Carcés. Rum drinks and classic Cuban food will be served. $25–$30. Mon, and Wed.–Fri. at 7:30, Sat. at 1:30 and 7:30, Sun. at 2:30. Through 6/13. *American Place Theatre, 111 W. 46th St. (239-6200).*

Fables in Slang—A Ragtime Revue—A new musical based on the writings of social satirist George Ade; with music by Irving Berlin, Scott Joplin, Bert Williams, and others. Presented by Melting Pot Theatre. $25–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 5/29. *Theater 3, 311 W. 43rd St. (279-4200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. Starring Michael Hayden. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

The Gimmick—A coming-of-age tale about two childhood friends, both artists and outcasts, who fantasize about life beyond their East Harlem tenements. Written and performed by Dael Orlandersmith; directed by Chris Coleman. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Girls Town—The adventures of orphan Rusty Morgan, as seen in the Mamie Van Doren cult screen pic. $20–$35. Tues.–Fri. at 8, Sat. at 8 and 11, Sun. at 3 and 7. *Actor's Playhouse, 100 Seventh Ave. S., bet. Grove and Bleecker Sts. (239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Julia De Burgos, Child of the Water—Carmen Rivera's new play about the Puerto Rican poet and political activist, who died at 39 on the streets of Spanish Harlem. $20. In English: Wed.–Fri. at 8. In Spanish: Sat. at 2 and 8, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Killer Joe—A new cast of television and movie types reinvigorates Tracy Letts's play about gore and dysfunctional ugliness in a Texas trailer park. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 5. *Soho Playhouse, 15 Vandam St. (239-6200).*

Lake Hollywood—Signature Theatre finishes its John Guare season with his new comedy examining the beginning and end of a couple's life together. Along the way, we meet a bitter sister, a sottish uncle, and a randy neighbor who speaks like Marlene Dietrich. $37.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 5/23. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—This is neither top- nor bottom-drawer Paula Vogel. It is the story of how the twins Myrna (conventional, bourgeois, reactionary) and Myra (rebellious, promiscuous, radical) fared through the Eisenhower, Nixon, and Bush eras. Vogel writes farce here, and the jokes come thick and fast. Many of the gags are recycled or ersatz, but some manage to squeeze fresh laughs out of old fallacies. What helps the play enormously is the letter-perfect production. And then there's the acting. As the twins, Swoosie Kurtz lets her exemplary facial play, timing, inflection, and body language perform double miracles. (Simon: 3/1/99.) $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 5/30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

Molloy—An adaptation of Beckett's novel of the same name, with Irish actor Conor Lovett in the lead role. $30–$35. Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. Through 5/30. *Irish Arts Center, 553 W. 51st St. (581-4125).*

Much Ado About Nothing—Set on the American plains of 1876, the year of Custer's last stand. Presented by the Irondale Ensemble Project. $25. Wed.–Fri. at 8, Sat. at 2 and 8. Through 5/22. *Theatre for the New City, 155 First Ave., bet. 9th and 10th Sts. (633-1292).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Savion Glover/Downtown—The soft-shoe-shufflin' wunderkind is back for a limited engagement. No two performances are exactly alike, a variety of surprise guests swings through, and the NYOTs (Not Your Ordinary Tappers) provide valiant assistance. $25–$50. Mon.–Fri. at 8, Sat. at 6 and 10. Through 5/22. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened: 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

The Shadow of a Gunman—A revival of Sean O'-Casey's love story about a young woman who mistakes a penniless poet for a gunman on the lam. Directed by Charlotte Moore. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 5/30. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate (he has been dumped by his boyfriend), a young social worker hosts visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Tennessee Williams Remembered—Eli Wallach and Anne Jackson reminisce about their special friendship with the famous playwright. $45. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 3 and 7, Sun. at 4. *ArcLight Theatre, 152 W. 71st St. (307-4100).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2.5 Minute Ride—Lisa Kron, one fifth of the Obie-winning Five Lesbian Brothers, breaks away in her one-woman show, which juxtaposes a trip to Auschwitz with her family's annual pilgrimage to an Ohio amusement park. Mark Brokaw directs. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7.

Photograph by T. Charles Erickson.

BE LESS PRODUCTIVE AT THE OFFICE.

The office has always been a place to get ahead. Unfortunately, it's also a place where a lot of natural resources start to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being wasted. How much electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And how much solid waste is being thrown out in the trash cans. We bet it's a lot. Now, here are some simple ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs instead of throwaway cups. Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing your teeth or washing your face, don't let the faucet run. Remember, if we use fewer resources today, we'll save more for tomorrow. Which would truly be a job well done.

Use both sides of the paper when writing a memo.

Drink out of mugs instead of throwaway cups.

FOR MORE INFORMATION AND TIPS CALL 1-800-MY-SHARE.

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Earth Share

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Public Theater, 425 Lafayette St. (239-6200).

Vicki Sue Robinson . . . Behind the Beat—A bio-musical starring the disco diva; may she turn the beat around. $40. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. Through 5/30. *Kaufman Theatre, 534 W. 42nd St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Off-Off Broadway

Funbox—An interactive, "sensory" theater work from Faux-Real Theatre Company, incorporating text, movement, sound, and light. $14. Thurs.–Sun. at 8. Through 6/6. *Piano Store, 158 Ludlow St. (353-6935).*

Jodie's Body—Aviva Jane Carlin's acclaimed one-woman show about art, femininity, and South Africa. $35. Sat. at 9:30, Sun. at 2, Mon. and Tues. at 8. *ArcLight Theatre, 152 W. 71st St. (595-0355).*

Julius Caesar—With women in male roles and vice-versa. Presented by the Judith Shakespeare Company. $15. Wed.–Sat. at 8, Sun. at 3. Through 5/23. *Mint Space, 311 W. 43rd St. (592-1885).*

Marathon '99—Ensemble Studio Theatre's annual spring salad of new and daring one-acts from established and emerging playwrights, including Romulus Linney, Michael Louis Wells, and Edward Allan Baker. $15. Mon., Wed.–Sat. at 7:30, Sun. at 3. Through 6/13. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

A Midsummer Night's Dream—Reimagined as a piece about opening night jitteriness in the theater. Presented by Moonwork Theater Company. $10. Wed.–Sat. at 8, Sun. at 3 and 8. Through 6/6. *Connelly Theatre, 220 E. 4th St. (279-4200).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Offending the Audience—Handke's provocative attack on the theater, as interpreted by the Bat Theater Company. $10. Fri. and Sat. at 10. Through 6/26. *Flea Theatre, 41 White St. (226-0051).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed. at 3 and 8:30, Sat. at 5 and 8:30, Sun. at 2. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

Worry Baby—A dysfunctional family drama set in a delectably filthy Gotham underworld. By Marc Spitz. $12. Thurs.–Sun. at 8. Through 5/23. *Nada, 167 Ludlow St. (420-1466).*

art

Charles Henri Ford...Tracey Emin

Galleries

Solos

Madison Avenue and Vicinity

George Bellows—Lithographs by the American realist from the collection of Dr. and Mrs. Harold Rifkin; through 6/5. Adelson, 25 E. 77th St. (439-6800).

Alfredo Castañeda—Thirty recent paintings and drawings on the theme of what the Mexican surrealist calls "multiple selves and collective identities"; 5/19–6/26. Martin, 23 E. 23rd St. (288-2213).

Charles Henri Ford—Books, periodicals, and "poem posters" created, written, and/or published between 1929 and 1969 by the Mississippi-born writer and artist who was the editor and publisher of *View,* the influential art and literary magazine of the forties, and has lived and worked in New York since 1934; through 7/2. Ubu, 16 E. 78th St. (794-4444).

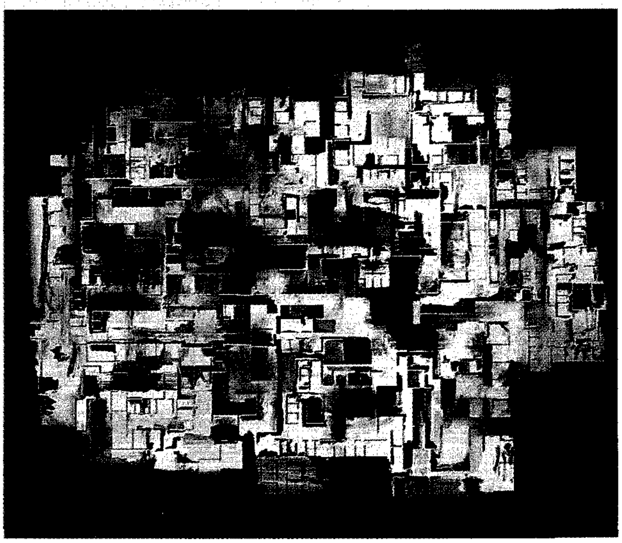
Per Kirkeby—Recent paintings by the Danish artist; through 6/11. Knoedler, 19 E. 70th St. (794-0550).

Jennifer Lee/Maureen McQuillan—New stoneware vessels/Black-and-white drawings in printer's ink on resin-coated paper. Through 6/11. Graham, 1014 Madison Ave. (535-5767).

Brice Marden—Eight triptychs from the early seventies whose vertical panels of subtle colors epitomize the artist's painting at that time; through 5/29. C & M Arts, 45 E. 78th St. (861-0020).

Francis Hopkinson Smith—Impressionist paintings of Normandy by the Baltimore-born American artist (1838–1915); through 6/10. Jordan, 958 Madison Ave. (570-9500).

On View **Guillermo Kuitca's longtime fascination with the Neufert, the be-all and end-all of architectural catalogues, inspired the detailed, fantastic, castle-like compositions of his latest paintings. At Sperone Westwater, 142 Greene Street; through June 12.**



Photograph courtesy of Sperone Westwater.

Turner/Josef Sudek—Paintings, watercolors, and oil sketches made by the artist during the later part of his career, including works on loan from the Tate Gallery and other institutions/A selection of the Czech photographer's works from the twenties and thirties, including images of landscapes taken along the Elbe River, figures in the parks of Prague, and interiors of St. Vitus Cathedral. Through 6/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Cy Twombly/John Lees—A selection of prints and drawings from the fifties through the seventies/Small-scale works on paper. Through 6/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Stanford White—Drawings and watercolors by the architect that were preserved in albums by his descendants; through 6/11. Davus & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

Joe Andoe—New paintings depicting mares with their foals; through 6/5. Helman, 20 W. 57th St. (245-2888).

Donald Baechler—New color aquatints; through 6/12. 50 W. 57th St. (581-9191).

Brett Bigbee/Rudy Burkhardt—New paintings of solitary figures in interiors and landscapes/Recent photographs of Maine. Through 6/4. De Nagy, 724 Fifth Ave. (262-5050).

John Buck—Recent carved-wood sculptures that combine the human figure and symbolic objects; through 6/4. DC Moore, 724 Fifth Ave. (247-2111).

Sue Coe—A new series of narrative mixed-media paintings by the political artist titled "The Pit: The Tragical Tale of the Rise and Fall of a Vivisector"; through 6/5. St. Etienne, 24 W. 57th St. (245-6734).

Eric Fischl—Recent portraits of the artist's friends, among them his dealer Mary Boone, the artist April Gornik (who is also Fischl's wife), the actor Steve Martin, and the sculptor Bryan Hunt; through 6/26. Boone, 745 Fifth Ave. (752-2929).

Simon Gaon—Expressionistic paintings of Times Square; through 5/31. Peter Findaly, 41 E. 57th St. (644-4433).

Yishai Jusidman—Recent paintings that depict full-figure, individual portraits of patients from a mental hospital in Mexico City; 5/20–6/19. Barquet, 41 E. 57th St. (644-9090).

Roy Lichtenstein—Four large paintings from the late artist's last series, "Interiors With Still Life (Virtual)," and drawings, prints, and collages; through 6/5. Rubin Greenberg Van Doren, 730 Fifth Ave. (445-0444).

Julian Schnabel—Recent plate-painting portraits, through 6/5, at PaceWildenstein, 32 E. 57th St. (421-3292), and early large-scale plate paintings from the late seventies, through 6/5, at PaceWildenstein, 142 Greene St. (431-9224).

Sean Scully—Recent monumental paintings and works on paper, through 6/11, at Lelong, 20 W. 57th St. (315-04770) and Danese, 41 E. 57th St. (223-2227).

Serse—Graphite drawings of imaginary landscapes; through 6/30. Mathes, 41 E. 57th St. (752-5135).

John Sloan—A survey of the artist's prints, including nudes, portraits, Santa Fe subjects, and vignettes of New York City life; through 6/5. Kraushaar, 724 Fifth Ave. (307-5730).

Sarah Supplee—A memorial exhibition of the artist's realist landscapes; through 6/5. Tatistcheff, 50 W. 57th St. (664-0907).

SoHo and TriBeCa

Ashley Bickerton—Recent paintings that depict dysfunctional characters, Stone Age natives, and sophisticated monkeys in a place that time forgot; through 7/30. Sonnabend, 420 W. Broadway (966-6160).

Robert Birmelin—Recent paintings and works on paper that depict quotidian domestic objects invested with portent; through 6/5. Ross, 568 Broadway (343-2261).

Sandro Chia—New paintings; through 5/28. Shafrazi, 119 Wooster St. (274-9300).

Lena Cronqvist—New paintings and large bronze sculptures of girls; through 6/5. Collins, 83 Grand St. (226-1861).

Helmut Dorner—New paintings; through 6/26. Alexander, 59 Wooster St. (925-4338).

Tracey Emin—Large-scale sculptures, drawings, neon pieces, video, and a quilt by the English artist, whose subject matter is her own life; through 6/19. Lehmann Maupin, 39 Greene St. (965-0753).

Eric Heather Chan Schatz—Wall works that incorporate computer-controlled embroidery and appliqué processes by the collaborative team Eric Chan and Heather Schatz; through 6/5. Basilico, 26 Wooster St. (966-1831).

Robert Feintuch—Recent paintings of objects and life-size nude self-portraits; through 5/29. CRG, 93 Grand St. (966-4360).

Teresita Fernandez—*Borrowed Landscape,* an installation whose five suspended veils of scrim dyed in brilliant colors divide the gallery into rectangular spaces; through 6/5. Deitch Projects, 76 Grand St. (343-7300).

Viola Frey—New monumentally scaled ceramic figures and tile walls; through 6/2. Hoffman, 429 W. Broadway (966-6676).

Harmony Hammond—Recent small-scale paintings; through 6/26. Goldstein, 39 Wooster St. (431-0314).

Michael Joo—Sculptures that engage the potential of various materials, images, and substances in a chain of associations; 5/20–6/26. Kern, 558 Broadway (965-1706).

Kellyanne Burns—Abstract paintings; through 6/12. M-13, 72 Greene St. (925-3007).

Guillermo Kuitca—New paintings whose imagery is based on the architecture of public places and representational systems like mapping and charting; through 6/12. Sperone Westwater, 142 Greene St. (431-3685).

George Maciunas—An exhibition commemorating the early days of SoHo through documents relating to and objects created by the Fluxus artist drawn from the archives of the filmmaker Jonas Mekas; 5/20–6/26. Inglett, 100 Wooster St. (343-0573).

Virgil Marti—A mixed-media installation featuring ink-on-paper wallcoverings, mylar wallpaper, and ink on Plexiglas mirrors; through 6/12. Solomon, 172 Mercer St. (941-5777).

Zhang Peili—New works; through 5/29. Tilton, 49 Greene St. (941-1775).

Antoine Pevsner—120 drawings made by the Russian Constructivist sculptor between 1912 and 1956; through 7/10. Blum, 99 Wooster St. (343-0441).

Nancy Rubins—A monumental sculpture composed of accumulated found airplane parts collected from the Mojave Desert; through 5/29. Kasmin, 74 Grand St. (219-3219).

Sara Garden Armstrong—Large-scale drawings inspired by the rocks of the Brittany coast and by lines left by the tides of the Atlantic Ocean on the Long Island shoreline; 5/20–6/30. Gibson, 568 Broadway (925-1192).

Julian Schnabel—Early plate paintings from the late seventies, through 6/5, at PaceWildenstein, 142 Greene St. (431-9224), and recent plate-painting portraits, through 6/5, at PaceWildenstein, 32 E. 57th St. (421-3292)

Linda Stojak—Paintings in which a single human form seems to float up from a monochromatic ground; through 6/8. Haller, 560 Broadway (219-2500).

Philip Taaffe—New paintings that depict images from nature; through 6/19. Gagosian, 136 Wooster St. (228-2828).

Cecilia Vicuña—The latest installment of the touring exhibition "Cloud-Net," for which the Chilean-born artist creates an installation based on each hosting venue's original use; sites have included a former cotton warehouse, a Model-T Ford factory, and, in this case, a tool manufacturer's warehouse; through 6/26. Art in General, 79 Walker St. (219-0473).

Chelsea

Mary Carlson—Recent sculptures that suggest nature in simulacrum; through 6/12. Maynes, 529 W. 20th St. (741-3318).

Abraham David Christian—A series of drawings made by the artist in Kalighat, Calcutta, in 1998, and sculptures; through 5/29. Nosei, 530 W. 22nd St. (645-9417).

Colette—A photographic retrospective of the artist's performances and installations; through 5/29. Foster, 529 W. 20th St. (229-0044).

Gary Gissler—New paintings and drawings in which incised abstract markings undulate in rhythmic patterns; through 6/5. Kirkland, 504 W. 22nd St. (627-3930).

Rachel Harrison—New large-scale sculptures incorporating photography; through 6/19. Greene Naftali, 526 W. 26th St. (463-7770).

Jon Kessler—New sculpture; through 6/4. Luhring Augustine, 531 W. 24th St. (206-9100).

Liz Larner—Recent sculptures and reliefs; through 6/19. 303, 525 W. 22nd St. (255-1121).

Robert Miller/Jacci Den Hartog—Paintings on canvas and paper that depict the shape of a Tibetan bowl used in ritualistic ceremonies/Sculptural works in poured polyurethane and hydrocal that suggest landscapes in transformation. Through 6/26. Klagsbrun, 526 W. 26th St. (243-3335).

Tracey Moffatt—Nineteen photogravures that depict an erotic Victorian narrative involving two female characters; through 6/25. Morris, 465 W. 23rd St. (727-2753).

Shirin Neshat—A video-and-sound installation that continues the artist's exploration of the social, political, and psychological dimensions of women's experience in contemporary Islamic societies; through 6/19. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Michelangelo Pistoletto—New and earlier sculpture and other works by the Arte Povera artist; through 6/19. Protetch, 511 W. 22nd St. (633-6999).

Pauline Stella Sanchez—Installations of drawings, sculpture, and digital imagery; through 6/26. Cristinerose, 529 W. 20th St. (206-0297).

Bill Scanga—Recent sculptures based on theme-park underwater fantasies; through 6/5. Grimm, 505 W. 28th St. (564-7662).

Tony Smith—An installation of two sculptures, *Stinger* and *Trap*, both from 1968, and drawings related to both; through 6/30. Cooper, 534 W. 21st St. (255-1105).

Mary Ann Unger/Geoffrey Biddle—Anthropomorphic abstract sculptures completed in the two years preceding the artist's death in 1998/Photographs by Unger's husband depicting images from their life together. Through 6/5. Trans Hudson, 416 W. 13th St. (242-3232).

Juan Uslé—New paintings; through 6/5. Cheim & Read, 521 W. 23rd St. (242-7727).

Terry Winters—New paintings; through 6/25. Marks, 522 W. 22nd St. (243-0200).

Hiro Yamagata—Recent paintings of human lips transformed into sexual landscapes; through 6/25. Marlborough, 211 W. 19th St. (463-8634).

Group Shows

Madison Avenue and Vicinity

Shapolsky—152 E. 65th St. (452-1094). Works by Latin American masters Celis, Fernandez, Seguí, Vigas; through 6/5.

57th Street Area

PaineWebber—1285 Avenue of the Americas (713-2000). "Comfort Zone," furniture designed by artists, including works by Acconi, Deutsch, Judd, Noguchi, Rauschenberg, others; through 6/5.

Yoshii—20 W. 57th St. (265-8876). "Petits Format," small-scale twentieth-century works by Arp, Basquiat, Calder, Kahlo, Lichtenstein, Matisse, Oldenburg, Picasso, Torres-Garcia, others; through 6/19.

SoHo and TriBeCa

Exit Art—548 Broadway (966-7745). "The Stroke," paintings by contemporary stars Bleckner, Dunham, Gallagher, McClelland, Marshal, Murray, Pittman, Reed, Sikander; through 7/2.

Fung—537 Broadway (334-6242). A reconstruction of Gordon Matta-Clark's "Infraform" architectural cutting with wall drawings by Barry, LeWitt, and Huebler; through 6/19.

Meltzer's on View—588 Broadway (343-8256). "I'm the Boss of Myself," works by 20 artists that take their inspiration from toys; through 6/12.

TZ 'Art—470 Broome St. (966-9059). The Observatorium, a group of three artists from the Netherlands, exhibits solicited proposals by 30 different artists for a secluded meditative haven in New York Harbor; through 6/20.

Chelsea

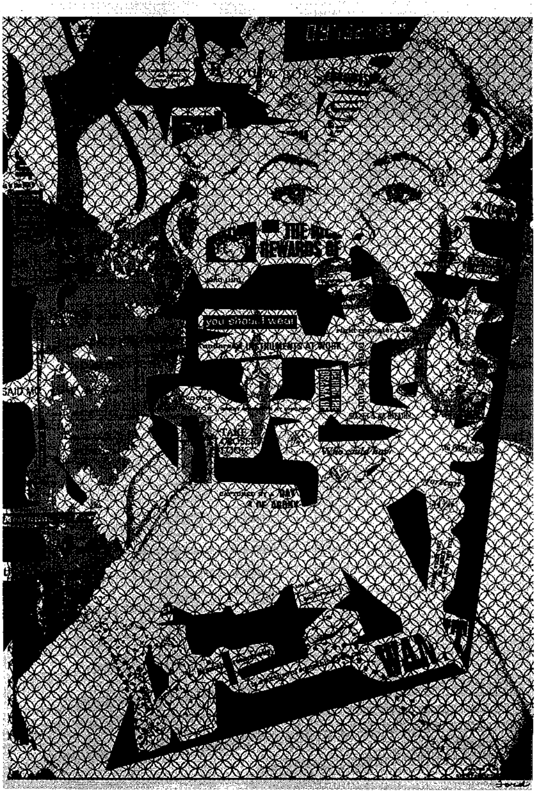
Kreps—529 W. 20th St. (741-8849). "Memes," new sculptures and drawings by Crocket, Danluck, LaVerdiere, Myoda; through 6/16.

Wessel + O'Connor—242 W. 26th St. (242-8811). Works by the nineteenth-century master painter Michallon, with paintings by three of his Beaux Arts students (Cromwell, Sargeant, and Steeruwitz); through 6/19.

White Box—601 W. 26th St. (727-0767). "Unquiet Urbanism," installations by Iair Rosenkranz and Allan Wexler and photographs and sculpture by Bill

Retrospective
Ford's Dealership

The last time Charles Henri Ford had a show in an Upper East Side gallery, he filmed his own opening. Andy (Warhol) was there; so were Edie (Sedgwick), Ray (Johnson), Al (Hansen), Virgil (Thomson), James (Rosenquist), and Jayne (Mansfield). "Look—there's Gerard [Malanga] doing the jerk!" exclaims Ford, 90, watching his film for the first time in years. But it was Ford's precocious Pop "Poem Posters," not just the promise of a fabulous party, that drew the crowd to his 1965 Cordier & Ekstrom exhibition. "I think Charles was a progenitor of a number of ideas, some of which Andy picked up along the way," says Malanga, who adds that Ford opened many doors for Warhol and other artists. Those poem posters are the centerpiece of Ford's new exhibition at Ubu Gallery (16 East 78th Street; through July 2); this show, however, also focuses on Ford's earlier life as a writer, editor, and publisher, including, among other things, copies of *Blues: A Magazine of New Rhythms,* which he edited and published in 1929, and *View,* the admired art and literary magazine he edited and published in the forties; and a rare first edition of his first novel (co-authored with Parker Tyler), *The Young and Evil,* published in 1933. Seen in this context, Ford's amazing ways with words, images, and typography seem to coalesce in his poem posters, though Ford, a typical polymath, won't dwell on the mechanics. "It's like the song," he says. "So do what you have to do, and the world will be good to you. You're one of a kind." **EDITH NEWHALL**



Barrette exhibited with Pablo Neruda's poem "The Heights of Macchu Picchu"; through 6/8.

White Columns—320 W. 13th St. (924-4212). New works by Kirchner, Levy, Mesa-Pelly, Parr, Rapson, Taylor, others; through 6/20.

Other

Pier Show 7—141 Beard St., Brooklyn (718-596-2507). Works by over 250 artists in various media displayed in the Brooklyn Waterfront Artists Coalition's annual show; through 5/30.

Photography

Ansel Adams/David Berg—Classic landscape images/ Fantastic, computer-manipulated landscape photographs. Through 6/12. Carter, 560 Broadway (966-1933).

Merry Alpern—Recent photographs from the photographers *Shopping* series, taken with a miniature surveillance camera; through 7/1. Benrubi, 52 E. 76th St. (517-3766).

Sasha Bezzubov/August Sander—Photographs of middle-class Western tourists in developing countries/Photographic portraits taken in Weimar Germany. Through 7/20. Mann, 210 Eleventh Ave. (570-1223).

Leah Demchick/"Audrey Style"—Color photographs of India/Portraits of Audrey Hepburn by Beaton, Halsman, Seymour, Stern, Stock, others. Through 6/12. Staley-Wise, 560 Broadway (966-6223).

Willie Doherty—New photographs and a video installation by the Irish artist; through 6/12. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Gianni Berengo Gardin/Martin Roberts—Works by the famous Italian photographer/Photographs of antique New York storefronts. Through 6/19. Leica, 670 Broadway (777-3051).

Frank Gohlke/Stuart Klipper—A photographic meditation on the life and length of the Sudbury River in Massachusetts/Panoramas of polar regions. Through 6/30. Dorsky, 379 W. Broadway (966-6170).

Bob Gruen—Photographs of the British punk band The Clash by the famed music photographer; through 6/27. Great Modern Pictures, 17 W. 24th St. (242-2581).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Newman's Gift: Sixty Years of Photography," a retrospective that spans Arnold Newman's 60-year career, including his intimate portraits of Picasso, Capote, Cartier-Bresson, others; through 6/6.

Tim Maul—25 cibachrome prints of photographs taken during the last ten years in hotels; through 6/12. Tonkonow, 601 W. 26th St. (255-8450).

Andrea Modica—Recent platinum-palladium prints; through 6/26. Houk, 745 Fifth Ave. (750-7070).

Tina Modotti and Edward Weston—Images from the photographers' 1920s documentary collaboration in Mexico; through 7/17. Throckmorton, 153 E. 61st St. (223-1059).

William Mortensen—Vintage photographs by a former rival of Ansel Adams and Edward Weston, whose controversial Mortensen School of Photographs and book *Monsters and Madonnas* profoundly aggravated mainstream mid-twentieth-century photography; through 6/26. Ricco/ Maresca, 529 W. 20th St. (627-4819).

Ray Mortenson—New large-scale landscape photographs of the Rhode Island coast; through 6/4. Borden, 560 Broadway (431-0166).

Jean-Luc Mylayne/Jan Dibbets—A survey of the artist's photographs from the past 20 years that document the daily habits of birds/Photographs depicting images of a landscape or cityscape as seen through a silhouetted window frame. Through 6/25. Gladstone, 515 W. 24th St. (206-9300).

Arnold Newman—Vintage and color photographs by the famed "environmental portraitist"; through 6/19. Greenberg, 120 Wooster St. (334-0010).

Sam Samore—"Sorcerers," a narrative series of color photographs that develop the artist's fairy tale; through 6/5. Gorney Bravin + Lee, 526 W. 26th St. (352-8372).

Cindy Sherman—New black-and-white photographs that depict harsh sexual imagery; through 6/26. Metro Pictures, 519 W. 24th St. (206-7100).

John Szarkowski/Dieter Appelt—Recent black-and-white landscape photographs by the artist and critic who directed MOMA's department of photography for three decades/New photographs from which the German artist is conspicuously absent. Through 6/12. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Paul Wolff—Photographs from 1928–1935 by the German doctor; through 6/19. 292, 120 Wooster St. (431-0292).

Museums

American Craft Museum—"Stop Asking, We Exist: 25 Contemporary African-American Craft Artists"; through 8/8. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber artworks by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. . . . Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 6/27. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 8/29. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco." Furniture and decorative works from Roman palaces, on loan from public and private collections; through 6/13. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . . "Working in Brooklyn: Domestic Transformations." Works by the Brooklyn-based artists Ann Agee, Ron Baron, Jean Blackburn, and Andy Yoder; through 6/13. . . . "A Voice of Conscience: The Prints of Jack Levine." Sixty-nine prints by the New York artist that have never been shown together; through 6/20. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"The Huguenot Legacy: English Silver 1680–1760." Examples of silver produced by Huguenot silversmiths working in London in the seventeenth and eighteenth centuries, from the collection of Alan and Simone Hartman; through 8/8. . . . "Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3.*" The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Drawn From Artists' Collections." Drawings from the collections of Georg Baselitz, Eric Fischl, Helen Frankenthaler, Helen and Brice Marden, and other artists; through 6/12. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—""The Medieval Housebook: A Fifteenth-Century View of Life." The first American exhibition of the legendary illustrated book offering a view of life in a princely court at the end of the Late Middle Ages; through 7/25. . . . "From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of a Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; 5/25–8/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"When Time Began to Rant and Rage: Figurative Painting From Twentieth-Century Ireland." Paintings by Sir John Lavery, Paul Henry, Jack B. Yeats, Mary Swanzy, and others, from public and private collections in Ireland; 5/25–7/24. New York University, 100 Washington Square East (998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Japan Society—"Crosscurrents: Masterpieces of East Asian Art From New York Private Collections." Ceramics, calligraphy, sculpture, ceramics, bronze, and lacquer works from various private New York collections; through 7/11. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. . . . "Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Cézanne to Van Gogh: The Collection of Doctor Gachet." Works by Van Gogh, Cézanne, Pissarro, Renoir, Sisley, and others that were originally in the collection of Dr. Paul-Ferdinand Gache (1828–1909), among them some 50 paintings and drawings that have never before been lent by the Musée d'Orsay, Paris; 5/25–8/15. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Devotions and Diversions: Prints and Books From the Late Middle Ages in Northern Europe"; through 8/29. . . . "Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . “Hans Hofmann at the Metropolitan Museum of Art.” Paintings by the abstract artist and influential teacher from the museum’s collection, including nine paintings of “The Renate Series”; through 10/17. . . . “The Nature of Islamic Ornament, Part III: Geometric Patterns.” The third exhibition in a four-part series covering designs in Islamic ornamentation; through 7/18. . . . “The Treasury of Saint Francis of Assisi.” Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths’ works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . “Mirror of the Medieval World.” Jewelry, manuscripts, sculptures, and other works acquired by the museum since 1977; through 7/15. . . . “Picasso: Painter and Sculptor in Clay.” A survey of the artist’s ceramic sculptures; through 6/6. . . . “Late-16th Century to Early-19th Century Indian Drawings”; through 7/5. . . . “Masterpieces From the Gilman Paper Company Collection.” Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

El Museo del Barrio—“Cinema Kinesis.” A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . “The S-Files.” Works by 23 emerging New York–based Latino artists and U.S.-born artists of Latin American descent who have submitted work to the museum; through 6/30. . . . “Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth.” Forty-five carved wooden saint and holy figures from the museum’s permanent collection; through 6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—“A Congo Chronicle: Patrice Lumumba in Urban Art.” Paintings from the Congolese Urban Art movement, which began in the early twenties and is still extant, and by one of its best-known members, Tshibumba Kanda-Matulu, whose work depicts the rise and fall of Patrice Lumumba, the hero of Congolese independence who, in 1960, became the nation’s first freely elected prime minister; through 8/15. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—“Beyond the Square: Color and Design in Amish Quilts.” Twenty masterpieces from the museum’s collection; through 11/7. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—“Ellsworth Kelly: *Sculpture for a Large Wall* and Other Recent Acquisitions.” MOMA’s first showing of the artist’s monumental sculpture acquired by the museum last fall and of early drawings and paintings recently given to the museum by the artist; through 7/6. . . . “Sigmar Polke: Works on Paper, 1963–1974.” The first in-depth American examination of the German artist’s early works on paper; through 6/16. . . . “The Museum As Muse: Artists Reflect.” Works that address the concept and function of the museum by 60 artists, among them Barbara Bloom, Christian Boltanski, Marcel Broodthaer, Joseph Cornell, Marcel Duchamp, Komar and Melamid, Claes Oldenburg, and Hiroshi Sugimoto; through 6/1. . . . “Collecting in Depth: Drawings by Grosz, Schwitters, Ernst, and Klee.” Works by these four artists who were active in Germany from 1910 through the thirties; through 7/20. . . . “Projects 68: William Kentridge.” The world premiere of the South African filmmaker’s most recent film animation, *Stereoscope;* through 6/8. . . . “Mary Lucier: Floodsongs.” A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, and their reflections on the flood that ravaged their town in the spring of 1997; through 6/20. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

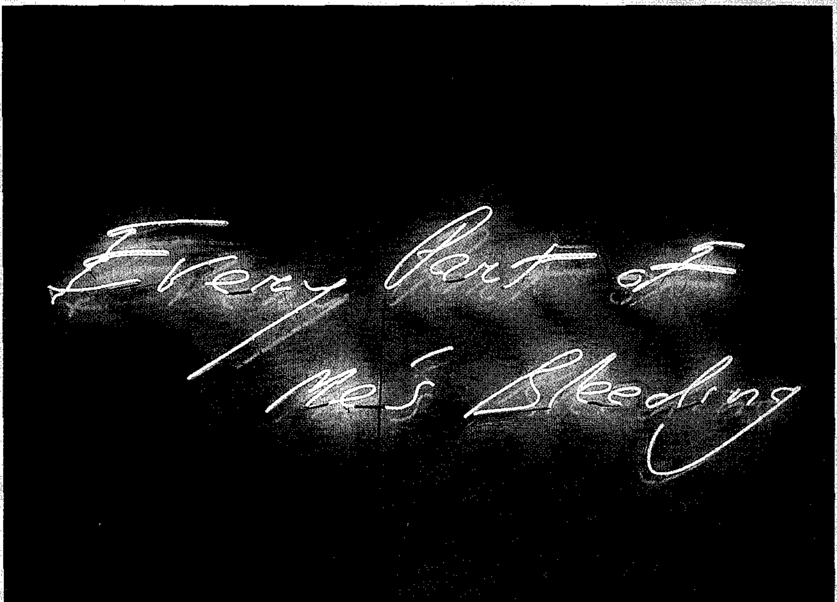
Museum of the City of New York—“Paul Robeson: Artist and Citizen.” A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . “The Astor Place Riot: Looking Back 150 Years.” A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in Macbeth at the Astor Place Opera House in 1849; through 10/24. . . . “Gotham Comes of Age: New York Through the Lens of the Byron Company.” Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York’s preeminent photography studio; through 9/26. . . . “Washington’s New York.” Paintings, costumes, maps, furniture, documents, and relics relating to George Washington’s experiences in New York City as a military commander and political leader; through 7/4. . . . “Landscapes of Hope: Rebuilding New York City’s Neighborhoods.” Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $3 students and seniors.

New Museum of Contemporary Art—“Fever: The Art of David Wojnarowicz.” The first retrospective of the work of the East Village artist, who died of AIDS in 1992; through 6/20. . . . “Open House: Michael Smith and Joshua White.” An installation of a SoHo loft space that belongs to an imaginary middle-aged artist who is using an open-house event as an opportunity to show his art to real-estate agents; through 6/27. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—“Netherlandish Prints From the New York Public Library.” Prints and books from the Library’s Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 6/26. . . . “Nabokov Under Glass.” An exhibition drawn from the Vladimir Nabokov Archive of the Henry W. and Albert A. Berg Collection of English and American Literature, presented on the occasion of the centennial of the writer’s birth; through 8/21. . . . “Inventing the American Past: The Art of F. O. C. Darley.” A selection of drawings and sketches by the American illustrator (1821–1888) of such literary classics as *The Legend of Sleepy Hollow* and *The Old Curiosity Shop* drawn primarily from the library’s Miriam and Ira D. Wallach Division of Art; through 6/26. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—“Uncle Sam: The Face of a Nation”; through 8/21. . . . “Yadda, Yadda, Yadda: Quotations About New York”; through 8/21. . . . “Refuge: The Newest New Yorkers.” Photographs by Mel Rosenthal documenting the lives of refugees in communities across New York State; through 6/20. . . . “The Celebrated Hatter.” An exhibition of hats, advertisements, newspaper articles, and other objects and ephemera relating to the life of John N. Genin, the nineteenth-century New Yorker whose lower-Broadway store, Genin’s Hat Emporium, made him a household name; through 6/13. . . . “Dance for a City: Fifty Years of the New York City Ballet.” Costumes, musical scores, handbills, photographs, dancer’s scrapbooks, and other ephemera; through 8/15. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—“Generation Z.” An exhibition of works by emerging artists who transform conditions of contemporary society through their artistic practice; through 6/6. . . .



Installation

The Tracey Emin Show

British artist Tracey Emin pushes the confessional to its extreme in her neon signs (above), sculpture, quilts, drawings, photography, and videos about her abortions, her rape, and other intensely personal experiences. Emin’s first U.S. solo show also includes a reassembled beach hut that was once a summer seaside residence for Emin, her artist-friend Sarah Lucas, and her former boyfriend. At Lehmann Maupin, 39 Greene Street; through June 19.

Photograph courtesy of Lehmann Maupin.

Ground Rules:
Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

"Denise Green: Resonating." A survey spanning 25 years of the Australian artist's career, tracing the evolution of her painting from her early "New Image" period to recent explorations in black and white; through 6/6. . . . "100 Drawings." Drawings by young artists; through 6/6. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900–1950." Works on paper drawn from 73 collections in and around New York; 5/20–8/29. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 8/8. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years 1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $12.50, $10.50 students, seniors, and groups of 15 or more. Timed tickets may be purchased in advance for a $2 service charge by calling 1-877-WHITNEY, or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Whitney Philip Morris: Wall Drawings by Byron Kim." Several large-scale, site-specific geometric wall drawings created with dust and dirt collected from the Philip Morris Companies Building in which the gallery is located; through 7/16. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (636-2000). 5/19 at 7: "Contemporary Art." On view from 5/14. 5/20 at 10 and 2: "Contemporary Art." On view from 5/14. 5/25 at 10: "Wine: The Wall Street Sale."

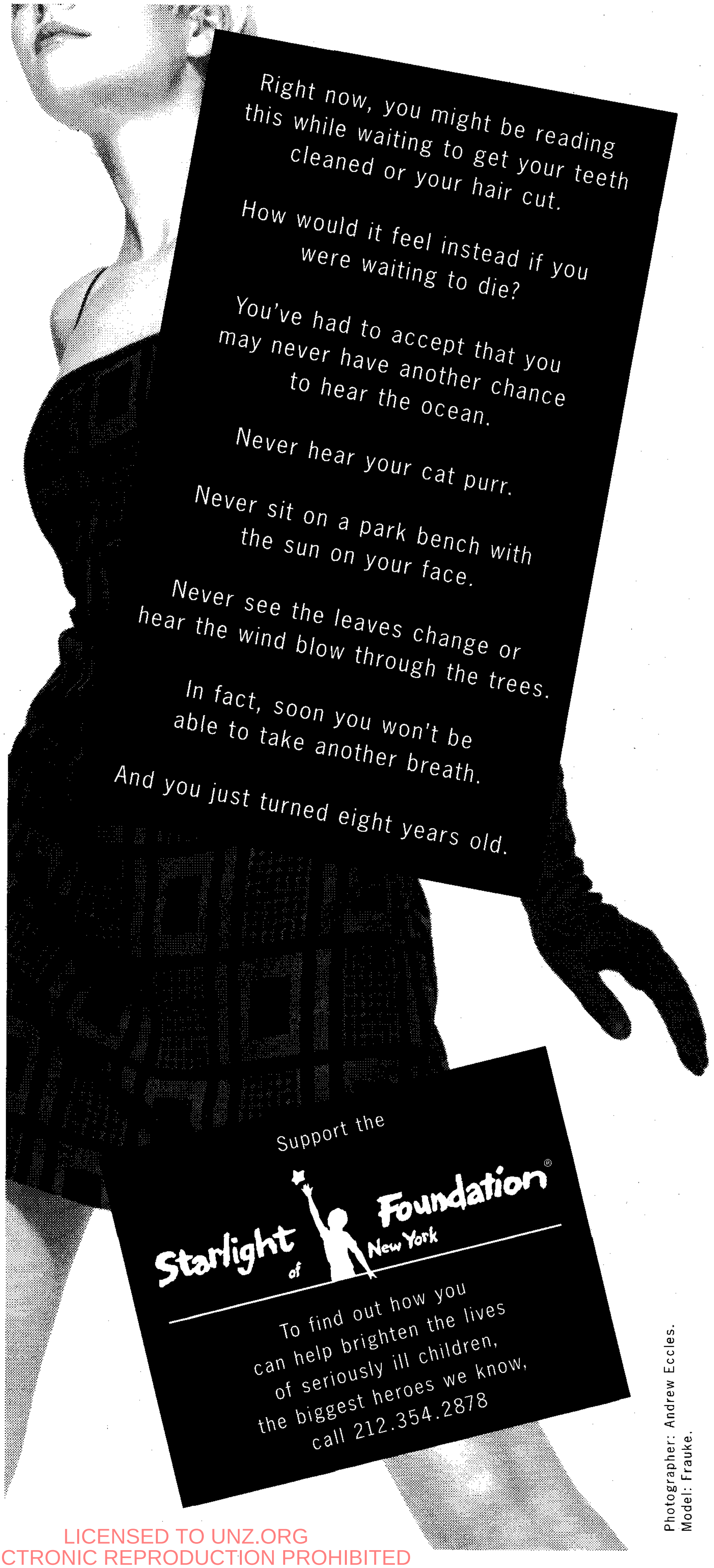
Christie's East—219 E. 67th St. (546-1000). 5/19 at 10 and 2: "Prints." On view from 5/15. 5/25 at 1: "American Indian Art." On view from 5/22.

Doyle—175 E. 87th St. (427-2730). 5/19 at 10: "Important English and Continental Furniture, Decorations, and Old Master Paintings and Drawings." On view from 5/15. 5/25 at 10: "Garden Furnishings." On view from 5/22.

Phillips—406 E. 79th St. (570-4830). 5/25 at 2:30: "American and European Paintings." On view from 5/18.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 5/22 at 10 and 2: "Wine." 5/24 at 10:15 and 2: "Books." On view from 5/20. 5/25 at 10:15 and 2: "Tribal." On view from 5/21.

Swann Galleries—104 E. 25th St. (254-4710). 5/27 at 10:30: "Modern Press & Illustrated Books." On view from 5/22.


Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

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Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

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And you just turned eight years old.

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Photographer: Andrew Eccles.
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restaurants

Not the Joe We Know...The Book, the Cook

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (420-2258). (I) ($).*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (791-WINE). (I) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and lobster cakes served with a sweet corn salad. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. Those with appetites should sample the spaghetti alla chitarra or the malfatti with duck and pine nuts. *331 W. Broadway (343-2080). (M) AE, DC, MC, V.*

Il Mattone—In a neighborhood populated by pricey destination restaurants, this affordable Italian place is a great, dependable alternative. Try the brick-oven pizza or house specialties like penne alla vodka, pollo Sorrentino, seafood scampi, and vitello saltimbocca. *413 Greenwich St. (343-0030). (I) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-

Object of Desire

Maxim-um Enjoyment

With the arrival of Eric Gonzalez, the talented young disciple of three-star Michelin chef Bernard Loiseau, Maxim's once again offers serious food. Case in point: an herbaceous Provençal rack of spring lamb with tomato jam and potato confit ringed by a salty and tangy lime-juice reduction. Once you've gone this far, do not overlook Gonzalez's fancifully architectural desserts. It feels like a shame to have to eat them . . . until you eat them. (680 Madison Avenue, at 61st Street; 751-5111.) PETER KAMINSKY

Photograph by Dasha Wright Ewing.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, MC = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Zoë—Charmingly hosted, megadesigned, and packed at lunch. Exceptional American wine list and an eclectic menu featuring contemporary American dishes like crispy calamari with Vietnamese dipping sauce, Colorado lamb chops with buttermilk spaetzle and blue-cheese sauce, and a superlative bread pudding. *90 Prince St. (966-6722). (M) AE, CB, DC, MC, V.*

GOURMET MAGAZINE

"THE GREAT AMERICAN STEAK HOUSE"

"On Fifty-second Street between Sixth and Seventh avenues, BEN BENSON'S STEAK HOUSE is a New York treasure. Wainscotted walls are decorated with pictures of Mr. Benson's beloved horse and dogs and other sporting quadrupeds, and the wood floors rumble as white-aproned waiters push along service trays arrayed with gorgeous cuts of beef and some of the finest steak-house side dishes anywhere."

October, 1998 ***Jane and Michael Stern***

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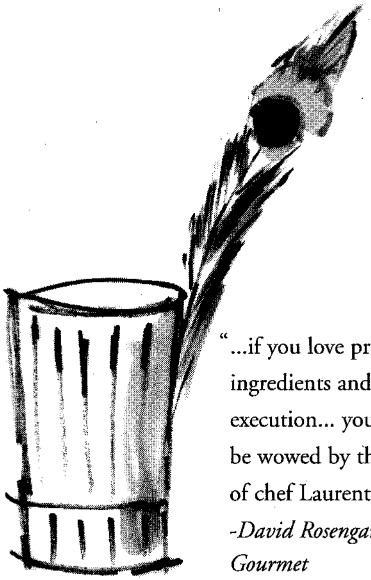

Just in case you missed the *Gourmet* review of Peacock Alley featuring our chef's artful creations, here's a sample:

"...if you love pristine ingredients and perfect execution... you'll likely be wowed by the work of chef Laurent Gras..."
-David Rosengarten
Gourmet

PA
PEACOCK ALLEY

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Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. Late-night dining too. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (674-4140). (M) AE, DC, DS, MC, TM, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

C3 Restaurant—Henry James's Village was never like this: tequila-and-chili-cured salmon, steamed shrimp wontons with peanut sauce, lobster taco with jicama and tobiko roe, and plantain-crusted halibut are some of the dishes on the eclectic menu. Traditionalists can stop in for tea after a stroll through Washington Square Park. *103 Waverly Place (254-1200). (M) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Mono—The chef at this West Village bistro derives intense flavors from herbs, spices, and flavored oils, keeping butter and cream to a minimum. You couldn't tell by the taste of dishes like star-anise-cured salmon tartare with lentil pancake, vanilla-roasted spring vegetables, and chamomile-steamed wild striped bass. Each of three tasting menus—market, vegetarian, and seafood—is paired with appropriate wines. *342 W. 11th St. (645-9009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Zinno—An unexpected coupling of Northern Italian fare and live jazz. Sets end early, so you can catch a few and relieve the baby-sitter at a reasonable hour. *126 W. 13th St., nr. Sixth Ave. (924-5182). (M) AE, CB, DC, MC, V.*

Opening
Johnny-Come-Lately

You almost expect Felicity to come skulking into Johnny Rockets, the first Manhattan outpost of the retro burger-and-shake chain that evokes, in a hypertheatrical way, mid-century Americana, even though it was born only thirteen years ago on L.A.'s Melrose Avenue. Since opening late last month virtually on the NYU campus, the self-styled joint has attracted mostly young capacity crowds with its gloppy overstuffed burgers, chili fries, and flavored Cokes, and a waitstaff trained to try anachronistically hard. This means wearing folksy nametags emblazoned with their hometowns, pouring your ketchup, opening the straw canister for you, and dispensing nickels for the tabletop jukeboxes where oldies like "Mack the Knife" and "Leader of the Pack" are in perpetual rotation. (42 East 8th Street; 253-8175.)

Photograph by James Baigrie.

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, TM, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bellew—The hand-carved dark woods, chandeliers, and cozy booths of this Murray Hill duplex are meant to evoke classic New York, as is the seasonal American menu of wood-grilled seafood, steaks, and chops. But the kitchen shows contemporary creativity with dishes like chestnut-honey-braised-duck salad, and shellfish-saffron chowder with Maine periwinkles. *167 E. 33rd St. (685-1466). (M–E) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Ave. So., nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Pitchoune—A cute, tremendously popular neighborhood hangout that attracts fans from all over town for its affordable Provençal-inspired food. Entrées, such as crisp cod with black-olive mashed potatoes, crusted skate with artichokes and barigoule vinaigrette, and filet mignon with ratatouille and polenta in juniper sauce run $14-$17. *226 Third Ave., at 19th St. (614-8641). (M) MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for

What to wear with
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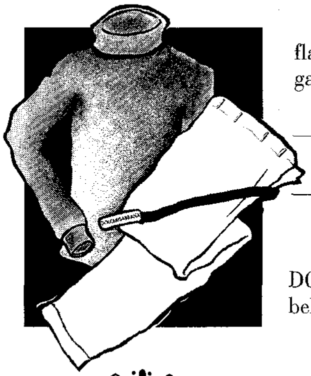

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Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

Lola—Lola's famous fried chicken is one of those dishes whose popularity guarantees it a perpetual place on the menu, but the kitchen has much grander aspirations. Think seared-tuna-and-seaweed salad with black rice and tobiko caviar, and paella de mariscos with grilled garlic flatbread. There's live music Tuesday through Saturday and a justly famous gospel brunch on Saturdays and Sundays. *30 W. 22nd St. (675-6700). (M) AE, MC, V.*

Shaffer City Oyster Bar & Grill—The aquatic theme is carried out here by the décor (a 300-gallon fish tank), the raw bar (which features up to 25 varieties of oysters daily), and the menu, which includes such seafood exotica as lobster fricasee with truffled potatoes and corn salsa, and walnut-and-herb-crusted brook trout with wild rice and herb beurre blanc. *5 W. 21st St. (255-9827). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

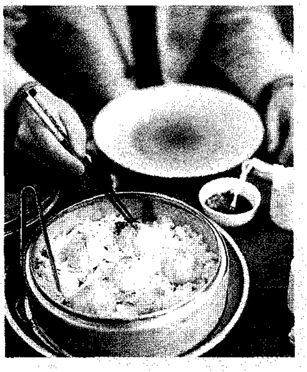
Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

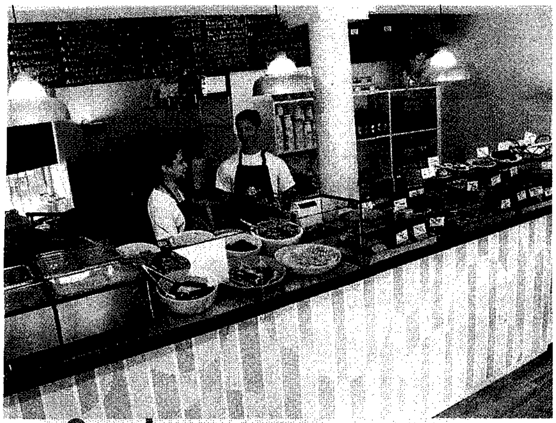
ASK GAEL

Can this really be Joe's Shanghai in midtown?



The sweet sizzle of success has boggled brains at Joe's Shanghai. Prices have escalated drastically and the kitchen's gone limp in the triumphant long march from Flushing and Elmhurst to Chinatown to nouveau riche splendor in a duplex on West 56th Street. The mythic crabmeat-and-pork steamed "soupy" buns I first discovered in Queens are mere contenders here—8 for $6.25 in the Chinatown offshoot, 6 for $8.25 in midtown. Spicy pepper-salt prawns in the shell ($12.75 below Canal Street vs. $23.95 here) are crisp and delectable enough, but the dried shredded beef ($9.95 more than doubled to $21.95) is a wimpy bore, and Shanghai seafood noodles are an anonymously populated mess. I'm shocked to see we're billed $21.95 for pea shoots. Does a spike in rent justify such inflation? Then let's see a transfusion of talent ASAP. (24 West 56th Street; 333-3868.)

Photographs by Joseph Scafuro.



Opening
Not Just Desserts

Before partners and pastry chefs Martin Peikoff and Jenny Rodriguez (pictured, above) opened Bessie's takeout shop, they'd cooked in kitchens like Montrachet and Cascabel. Now, they've set their culinary sights on southern-inflected comfort food, including buttermilk-fried chicken, corn pudding, and honey-glazed sweet potatoes. For dessert—which, going by renowned cake designer Margaret Braun's sugar-piped counter façade, seems to be the theme—try the fudgy brownies, banana-bread pudding, oversized cookies, and cobblers. (70 Greenwich Avenue; 929-7878.)

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing

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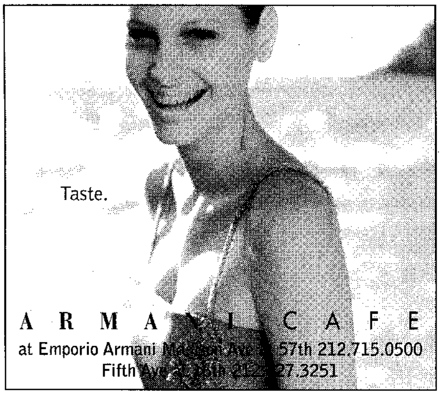

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hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (869-2849). (M) AE, DC, DS, MC, V.*

57th–60th Streets

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

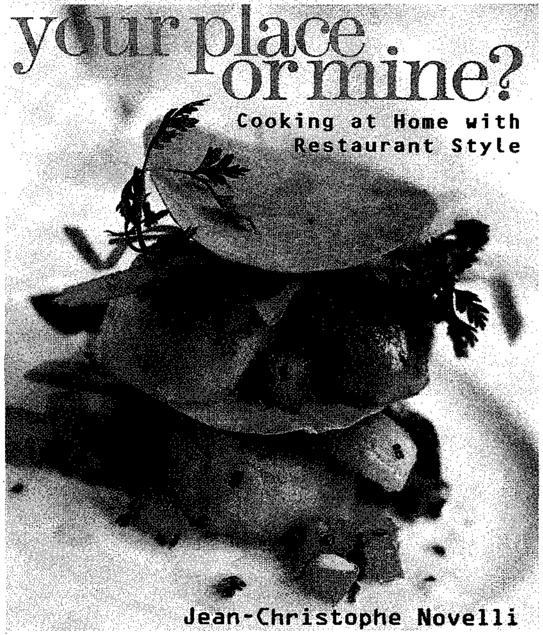
Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Brasserie Americaine—This unpretentious spot opposite Lincoln Center is convenient for a drink, a snack, or a full meal along the lines of steak-frites, duck confit, cassoulet, or the rest of the roster of French-American food that's so popular right now. *51 W. 64th St. (721-3322). (I–M) AE, DC, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-*

Happening It might seem odd to dine at Babbo, designated Best New Restaurant by the James Beard Foundation, on a night when you can't eat chef Mario Batali's food. But this Thursday, May 20, he's graciously surrendered his kitchen to Jean-Christophe Novelli, the charismatic London-based French chef who's opened seven restaurants, earned three Michelin stars, and written a new cookbook, *Your Place or Mine?* (Clarkson Potter; $35). For $75—$95 with wines—you'll get a copy, plus a three-course sampling of the fairly intimidating recipes within. Choices include squid-and-langoustine lemongrass brochettes, roasted sea bass with chorizo oil, and banana tatin. (110 Waverly Place; call 353-8064 to reserve.)



3500). (M–E) AE, CB, DC, MC, V.

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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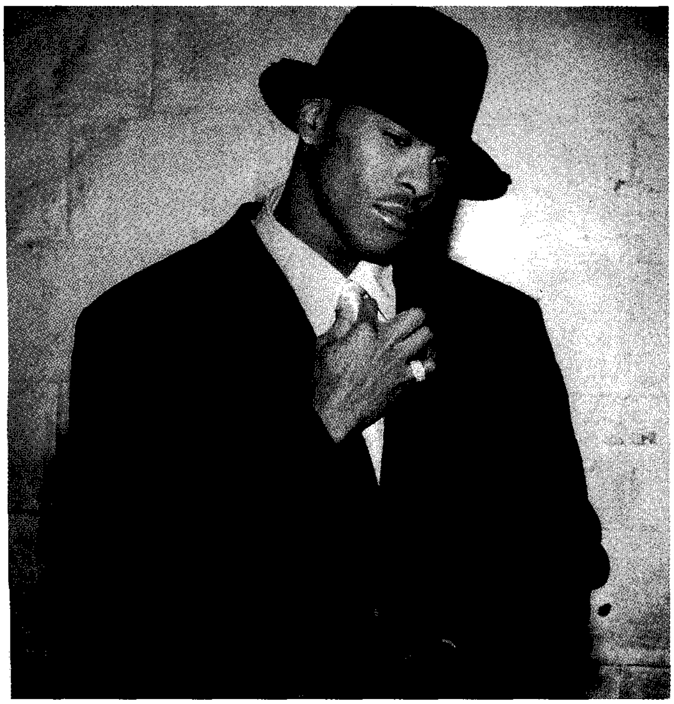
nightlife

Zé...Ginuwine...Hole

Performance

The Real Thing

His moniker is as cheesy as they come, but Ginuwine's latest CD, *100% Ginuwine,* serves up some of the most seriously futuristic funk this side of TLC's *Fanmail.* Get up close and personal with this smooth crooner when he plays Tramps on May 18. (See "Small Stages.")



Photograph by Michael Benabib.

Concerts

Hole—with Imperial Teen. 5/18–5/19 at 8. *Roseland Ballroom, 239 W. 52nd St. (307-7171). $30.*

Mandy Patinkin—with Paul Ford. 5/22 at 8. *New Jersey Performing Arts Center, 1 Center St., Newark, N.J. (888-GO-NJPAC). $15–$54.*

"Masters of Indian Music"—5/22 at 8. Featuring Pandit Jasraj, Balamurali Krishna, Zakir Hussain, Vikku Vinayakram. *Town Hall, 123 W. 43rd St. (840-2824).* $60, $35, $25.

Soweto Street Beat—5/22–5/23 at 2. *N.J. Performing Arts Center, 1 Center St., Newark, N.J. (888-GO-NJPAC). $9–$18.*

Small Stages

Arlene Grocery—5/18: Bob Pressner; Triple Eight; Faith; Chronic Fatigue; Eric Lieblein. 5/19: Betty; The Mahones; Deni Bonet; Jerome Rossen. 5/20: The Sidneys; Abbadessa; The Normans; Standpipe; Kilgore Trout; Steak House. 5/21: Fetish; Mole Rats; Kitty in a Tree; Evelyn Forever; Smittys; Motel Girl; The Realistics. 5/22: Julia Greenberg; Chris Morola; The Other Ninety Nine; Birdy; Bob Perry; Vista Grove. 5/23: Rick Berlin; The Buck Dewey; Mike Mok's Big Five; The Josh Max Outfit. 5/24: The Pawn Rock 4; Ex Makina; The Strangelys; Mark Geary; Locket. *95 Stanton St. (358-1633). $.*

Bottom Line—5/21: Mike Stern Group. *15 W. 4th St. (228-7880).*

Bowery Ballroom—5/21: Quiet, atmospheric rockers Magnetic Fields. 5/22: Fountains of Wayne. *6 Delancey St. (533-2111).*

Chicago B.L.U.E.S.—5/18: Woof. 5/19: Marla B. 5/20: Dogbone. 5/21: Johnny Allen. 5/22: Jon Paris. 5/24: One-Eyed Cat; Blue Savage. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—5/22: Avail; Boy Sets Fire. 5/23: Shutdown. *615 St. Marks Pl. (674-7959).*

Cooler—5/21: A Guy Called Gerald; Cassien. 5/22: Eszther Balint. 5/23: "Battle Masters" featuring A-Trak, Craze, Total Eclipse, and Roc Raida of the X-Ecutioners. *416 W. 14th St. (229-0785). $.*

Fez—Sundays: Jackie Beat. Thursdays: Mingus Big Band. 5/18: Loudon Wainwright III's Social Studies. 5/19: Barry Yourgrau "Haunted Traveler." 5/21: Spookarama; Aboriginal Bluegrass. 5/22: Incorrect Video Soirée. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—5/18: Amphetamine-spiked speed metal with Motorhead. 5/19: Tom Zé. 5/20–5/21: Built to Spill; Delusions; Elevator Through. 5/22: Saint Etienne. *17 Irving Pl. (777-6800).*

Knitting Factory—5/19: Cat Power. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Maxwell's—5/21-5/22: Martin Sexton. 5/23: Those Bastard Souls. 5/24: The Waco Brothers. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—5/18: The Hangups; Michael Moon; Spider. 5/19: The Atomic Fireballs; Eric Stuart; Champale; Soaked. 5/20: Lazy Susan; Robert Mainwaring; Skyrocket; Shelby. 5/21: Richard Buckner; Construction Joe; Thirst; The Dope Pages. 5/22: The Clarks; Lionfish; Q; Jessica Craven. 5/23: Gehelio Non-Centric; Darby Jones; Robert Murdoch Band; John Bennett. 5/24: Portersville; Lackluster; David Hamburger; Josh Brown. *17 E. Houston St. (260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 5/19–5/21: Astrud Gilberto. 5/22: Ogans; D.J. Soulslinger. 5/24: Larry Harlow and The Latin Legends. *204 Varick St. (243-4940).*

Tramps—5/18: Ginuwine; Cha Cha. 5/20: Mary Chapin Carpenter; Solas. 5/24: Man or Astro Man; Blonde Redhead. *51 W. 21st St. (727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 5/19: Greyboy All Stars. 5/21: Calobo; Bloo. 5/22: Merl Saunders. 5/23: Charlie Hunter. *161 Hudson St. (966-5244).*

Clubland

Baktun—A small, way, way west venue that's host to some of the city's most relaxed, unpretentious club nights like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum 'n' bass night with D.J.s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Call ahead for schedules as consistently booked nights are a rarity at this space. *418 W. 14th St. (206-1590; 741-7437).*

China Club—Having moved out of its Upper West Side basement and into a second-floor Hell's Kitchen location, the eighties' most infamous den of iniquity has gone more or less legit, with a swanky restaurant, cigars aplenty, and bathroom attendants to keep the stalls nice and, er, clean. 5/22: Jivewires. *268 W. 47th St. (398-3800).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultra-hip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly "No D.J.'s" party where media folk, artists, and others take their shots on the wheels of steel. Saturdays, things get funky with the hip-hop- and soul-dominated "Say It Loud." *166 First Avenue, at 11th St. (228-0444). $.*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque mid-week romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house-music party hosted by "Body & Soul" mastermind John Davis. Thursday Night's "Get A Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. *158 Bleecker St. (420-1999).*

Limelight—Its club-kid heyday long gone, the new, sobered-up House of Gatien makes a stab at good-neighbordom with substantive nights like Alan Sanctuary's fashonista-chocked Wednesday-night party "Heaven Or Las Vegas," performance-art-oriented Thursdays, Fridays promoted by "Beige" mastermind Erich Conrad, and all-inclusive Saturdays featuring D.J.'s spinning everything from rock to reggae to hip-hop. *660 Sixth Ave., at 20th St. (677-1717).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesdays belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped-Out Party Girls." Thursday's are taken over by the very gothic "Long Black Veil," while Fridays are the strictly-for-girls "Clit Club." *432 W. 14th St. (366-5680).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. Promoters Marc Berkley and John Blair host the still-thriving (and very, very Chelsea boy) Saturdays, while "Big Fridays" offer house music for a straight-laced date crowd. *515 W. 18th St. (627-0404). $.*

Soundfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this should change with a recently introduced Friday-night party called "Elevate," which offers big names from the worlds of techno, drum 'n' bass, and house to the midtown venue. *618 W. 46th St. (489-0001).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof-deck. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house. "Café Con Leche," a Latin house–themed night, takes over every Sunday. *20 W. 39th St. (719-9867).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro, "Body & Soul" 's Danny Krivit, and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Ave. (718-992-5974).*

Tunnel—Drug-bust drama aside, Peter Gatien's massive West Chelsea space hasn't made much of an impact on the New York club scene. Promoters seem to come and go on a weekly basis, Danny Tenaglia recently decamped to Vinyl, and Gatien hasn't even bothered to compete with Twilo's marquee Friday nights. If (as Howard Safir promises) the Tunnel is shut down, most clubbers will hardly shed a tear. But if you feel compelled to make the trip to Twelfth Avenue anyway, know that Fridays belong to hard-house D.J. Eddie Baez, Saturdays play host to the progressive-house night "Detour" and the fairly enjoyable gay party "Kurfew," while Funkmaster Flex presides over the thugged-out Sundays. *220 Twelfth Ave., at 27th St. (695-4682).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his barechested Chelsea-boy following. 5/21: "Respect Is Burning": Cassius; Glib-r. Daft Punk they're not, but French house-music duo Cassius are sublimely wonderful D.J.'s, mixing everything from hip-hop to classic disco to the best the current house scene has to offer. And the "Respect Is Burning" nights clear out Twilo's usual Friday-night-date crowd in favor of a much more diverse, dance-friendly audience. *530 W. 27th St. (268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the week but livens up Thursdays with the drum 'n' bass party "Physics," Fridays with "GBH" (an acronym for "Great British House"), and Saturdays with "Sticky," a big-beat-oriented night featuring super-star D.J.'s like Irish collage-meister David Holmes and electro revivalist Deejay Punk Roc. *28 E. 23rd St. (989-1038, ext. 219). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. Fridays are hosted by deep-house D.J. Danny Tenaglia; Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter"; and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. 5/19: Kosovo-relief party featuring David Morales, Tony Humphries, and Little Louis Vega. 5/20: D.J. Zinc. A member of the legendary drum 'n' bass crew True Playaz, D.J. Zinc, with his wicked blend of ragga jungle and blunted hip-hop, has paved the way for the break-beats-meets-B-boy sound of U.S. drum 'n' bass upstarts like Odi and J. Smooth. This is Zinc's first-ever area appearance, and it should be a doozy. *6 Hubert St., at Hudson. (343-1379).*

Webster Hall—Every weekend, traffic on East 11th Street is re-routed around Webster Hall, presumably to avoid a snarl of club-goers and automobiles. But does anyone actually go to this place? Excluding that scene in *To Wong Foo . . .*, Webster Hall hasn't made even the tiniest imprint on the club-world consciousness. Somehow the venue soldiers on with catch-all weekend nights, which offer everything from house to Top 40 to R&B. *125 E. 11th St. (353-1600). $20.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy *boîte* serves up some fine southern cuisine along with its first-rate lineup. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:00. 5/18: The Famous Duke Ellington Orchestra. 5/19: An evening of Brazilian jazz with pianist Cesar Mariano and guitarist Romero Lubambo. 5/20: Bobby Sanabria's All-Star Afro-Cuban Jazz Big Band. 5/21–5/22: Herb Pomeroy Quartet. 5/23: Chico O'Farill Afro-Cuban Jazz Big Band. 5/24: Toshiko Akiyoshi Jazz Orchestra. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/18–5/23: Legendary vocalist Dianne Reeves. *131 W. 3rd St. (475-8592).*

Caviarteria SoHo—This newly launched (and somewhat oddly named) little venue at the SoHo Grand features jazz and cabaret acts. 5/20: Enrique Fernandez Band. 5/21–5/22: Barry Altschul. 5/23: Jane Monheit. *310 W. Broadway (925-5515).*

Deanna's—This brand-new Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. 5/18: Deanna Kirk and guests. 5/19: Dana Wheeler. 5/21: Brooks Kerr; Eli Yamen. 5/22: Pat Daugherty; Zeke Mullins. 5/23: Marya Lawrence. *107 Rivington St. (420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/18: M.O.B. trio. 5/19: Eliot Zigmund Quartet. 5/20: David Berkman Quartet. 5/21: Tom Beckham Quartet. 5/22: Anne Correa & Company. 5/24: Howard Britts Quartet. *349 E. 13th St. (533-6212).*

"Five Spot Jazz Series"—5/22: Steve Turre Quartet. All shows at 7:30. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510). $25–$50.*

Guggenheim Museum—Fridays and Saturdays, from 5 to 8, some genuinely happening players hit the lobby for jazz in the round. Through October, flautist Jamie Baum fills the rotunda with trilling tones. *1071 Fifth Ave., at 88th St. (423-3500). Free, with museum admission.*

Iridium—In the cozily surreal basement across from Lincoln center, you'll find formidable jazz comers

Performance

The Zé's the Thing

With all the critical hype and hipster adulation heaped upon Brazilian music these days (everyone from *The New York Times Magazine* to Beck has been lining up to pay respects), it's easy to pass off Tom Zé, the genre's most visible face, as the touchstone of a momentary cultural obsession that will soon be forgotten. But Zé, unlike that other totem of coolness Serge Gainsbourg, is a true sonic renegade, one whom critics will be arguing over (and musicians will be trying to catch up to) for ages. The artist's work, now available through David Byrne's imprint, Luaka Bop, is stunningly disorienting. Often, the diminutive Zé doesn't sing as much as shout in short, staccato bursts. But he's got tremendous range: His voice can go from a mousy whisper to a sweet croon within the parameters of a two-minute song. And Zé projects like last year's *Fabrication Defect* feature some of the most layered, multidimensional production work since reggae genius Lee "Scratch" Perry exorcised an entire universe out of his four-track mixer. A single Zé composition can incorporate singers' chanting nonsensically, children shouting, dub-inflected snare drums' crashing, spangly acoustic guitar-playing, and hammering percussion. In fact, Zé's work is both so textured and genre-defying that *Postmodern Platos*, a soon-to-be-released CD of remixes of the singer's work, barely yields any new insights into the Zé songbook. It's somewhat humbling to hear avant-gardists like Ninja Tune breakbeat innovator Amon Tobin and John McEntire of atmospheric rockers Tortoise struggle at reinterpreting this singer's enigmatic pop. As a nod to his iconic status among the pomo set, Zé chose members of Tortoise to back him on his current tour. Let's hope the sluggishly named rockers can keep up with the always-manic Zé when they hit Irving Plaza on May 19. (See "Small Stages.") **ETHAN BROWN**

Photograph by Eric Johnson.

and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 5/18–5/23: McCoy Tyner Trio with Bobby Hutcherson. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 P.M. $5 cover. 5/21: Bob Kindred. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/19–5/23: The Andy Bey Trio. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. 5/21: The Fable Knights with Jimmy Cobb's Mob, featuring Doug Lawrence. *11 W. 53rd St. (708-0480).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Mondays: The Red Blazer Jazz Band. Tuesdays: The New Yorkers Big Band. Wednesdays: The Francine Whitney Swing Band. Thursdays: The Stan Rubin Big Band. Fridays: Kelly Friessen & the Gritty City Swing Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $5 cover; two-drink minimum. *32 W. 37th St. (947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Soha—5/18: Misha Piatigorsky Brazilian Project. 5/19: Angela Idealism. 5/23: Michael Karn Trio. *988 Amsterdam Ave., at 109th St. (678-0098).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Beginning in May, pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata will entertain diners from 6:30 to 10:30. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/19: Zor-el & Alura. 5/20: Vernon Reid's "The Orchid's Dream"; Chris Hasket's Quiet Guitar Project. 5/21: E.J. Rodriguez; Curtis Fowlkes's Catfish Corner; Sex Mob. 5/22: David Shea & Lisa DiLillo; Christina Wheeler; Dougie Bowne. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 5/18–5/23: Bill Frisell Trio. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at 11th St. (255-4037). $.*

"What is Hot?"—Wynton Marsalis. 5/21 at 10:30 and 1: "Jazz for Young People." *Apollo Theater, 253 W. 125 St. (513-5300). $8 for students.* 5/22 at 11 and 1. *Alice Tully Hall, Lincoln Center (721-6500). $10–$15.*

Zinno—This pretty Italian restaurant has good sight lines from most of the tables (but largely obscured ones from the bar), and enough top-flight players to make it a serious jazz spot. Every Sunday: Jazz Tap Brunch with Barbara Duffy and Bob Kindred Trio. 5/19: John Colianni Trio. *126 W. 13th St. (924-5182).*

Comedy

"Kundalini Komedy"—Thursdays in May, this improv group takes the stage at the Solo Arts group in preparation for their upcoming full-length show at downtown space HERE. *36 W. 17th St., fifth floor (712-7012).*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. Jim Norton, D.C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$24.50; two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. 5/17-5/23: Richie Byrne; Nancy Redman; Vic Di Betteto. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 5/21–5/22: Judy Gold; Jim Mendrinos; Tom Rhodes. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (early shows Tues.–Sat.; late shows Fri. & Sat.). 5/18–6/19: Maureen McGovern. *59 W. 44th St. (840-6800).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. 5/4-6/26: Bobby Short and His Orchestra. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? $12 cover, two-drink minimum. 5/19: George Best: "Greek Gifts: A New Collection of Rare Tangos and Serenades." *343 W. 46th St. (757-0788). $.*

Duplex Cabaret—Fridays at 8: Bridget Ryan in "Go Big Or Go Home." Fridays at 10: "The Grodin/Donohoe Hour." Wednesdays at 7: "Suddenly, Stand-Up!" with Poppi Kramer. *Duplex Theatre, 61 Christopher St., at Sheridan Square (255-5438). $15.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. Wednesdays in May: Charles Cermele. 5/18: Julie Kurnitz in "Clinical Trials." 5/20: Rondi Charleston; Barbara Brussell. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. 5/20–6/6: Jeff Harnar: "Sammy Cahn All the Way," Sinatra, Hollywood, and World War II. *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/18: Robert Locke with Ellen Starr. 5/19: Tennie Leonard in "Tennie, Anyone." 5/20: Al Carmine & David Vaughn sing "Revue songs." 5/21–5/22: Lainie Cook with David Lahm. 5/23: Al Carmine & David Vaughn sing "Revue songs." *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Metronome—5/19–5/20: Cloudia Acuna Quartet. 5/21–5/22: Cleve Douglas. *915 Broadway (223-3737).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and his Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon St. Swingers. Saturdays: Sam Ulano's Bourbon St. Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon St. Swingers. 5/14: Cary Hoffman. *37 W. 32nd St. (564-3945).*

Supper Club—"This Joint Is Jumpin' " with Vivian Reed, Kevin Ramsey, and the Supper Club 17-Piece Big Band. 5/21: Yallopin' Hounds. 5/22: Jumpin' Gigolos. *240 W. 47th St. (307-7171).*

Tatou—A swank midtown supper club, with dancing, dining, and a dress code. $20 cover; no minimum. 5/20: Camaros. 5/21: Morris Brothers Band. 5/22: Jose Alberto "El Canario." *151 E. 50th St. (753-1144).*

Performance

Hole Lotta Love

Liberated from that ill-advised tour with Marilyn Manson, Courtney Love and Hole are free to rock out to their heart's content. And those little barrette-wearing girls can feel safe again in the mosh pit, too. (See "Concerts.")

Photograph by Jack Piersen.

in concert

Tap Extravaganza '99 at Town Hall

Classical Music

Tuesday, May 18

Kalichstein-Laredo-Robinson Trio—Performs Beethoven's Trio in B-flat major Op. Posthumous, Variations in G major, and Trio in B-flat major Op. 97; and Shostakovich's Sonata for Viola and Piano. *92nd Street Y, 1395 Lexington Ave. (966-1100), at 8; $30.*

St. Luke's Chamber Ensemble—Performs Vivaldi's Flute Concerto in G major, Sinfonia for Strings in F minor, Bassoon Concerto in E minor, and *The Four Seasons. Temple Emanu-El, Fifth Ave. at 65th St. (594-6100), at 6:30; free.*

Sequitur—Performs the world premieres of works by Harold Meltzer and Russell Platt, and works by Lee Hyla, Sebastian Currier, and others. *Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. (772-4448), at 8; $15.*

Wednesday, May 19

Kalichstein-Laredo-Robinson Trio—See 5/18.

New York Chamber Symphony—Performs its season finale, featuring Schreker's Chamber Symphony, Falla's *El Amor Brujo*, and Beethoven's Piano Concerto No. 3. With pianist Eugene Istomin and mezzo-soprano Kristine Jepson. Gerard Schwarz, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $35.*

New York Philharmonic—Performs Mozart's Piano Concerto No. 20 and Shostakovich's Symphony No. 11, *The Year 1905*. With pianist Mitsuko Uchida. Yakov Kreizberg, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $17–$73.*

Thursday, May 20

Bargemusic—Performs Beethoven's String Quartet in E-flat major and Smetana's String Quartet in E minor, *From My Life. Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-2083), at 7:30; $23.*

New York Philharmonic—See 5/19.

Giovanni Sollima—Performs three of his new works: *Pasolini Fragments, Concerto Rotundo,* and *S'ota Love Dance (Kosovo Song). Angel Orensanz Foundation, 172 Norfolk St. (780-0175), at 7; free.*

Friday, May 21

Chamber Music Society—Performs works by Stephen Hartke, Judith Weir, Mozart, and Mendelssohn. *Alice Tully Hall, Lincoln Center (875-5788), at 8; $25–$35.*

New York Philharmonic—See 5/19, at 11 A.M.

Saturday, May 22

New York Philharmonic—See 5/19.

Giovanni Sollima—See 5/20. *BAMCafé, 30 Lafayette Ave., at Ashland Pl., Brooklyn (718-636-4100), at 9; free.*

New York Chamber Symphony—See 5/19.

Sunday, May 23

Bargemusic—See 5/20, at 4.

Chamber Music Society—See 5/21, at 5.

Don Hulbert, Flauto Traverso and Flute—Performs "Teachers and Pupils," a concert of works by J. S. Bach, C. P. E. Bach, Abel, and others. With soprano Heidi Skok, pianist Carolyn Guzski, harpsichordist Kenneth Hamrick, and violist da gamba Roland Hutchinson. *St. Peters Church at Citicorp, Lexington Ave. at 53rd St. (316-3321), $20.*

New England Symphonic Ensemble—Performs works by Poulenc and Fauré. Leonard Riccinto and Allin Sorenson, conductors. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $16–$68.*

New York Youth Symphony—Performs Mallamud's *Frenzy,* Tchaikovsky's Violin Concerto, and Shostakovich's Symphony No. 5, with violinist Nadja Salerno-Sonnenberg. Mischa Santora, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $5–$40.*

North/South Consonance—Violinist Renée Jolles, cellist Justin Kagan, clarinetist Richard Goldsmith, and pianist Max Lifchitz perform works by Larry Thomas Bell, Elizabeth Bell, Allan Crossman, and others. *Christ and St. Stephen's Church, 120 W. 69th St. (663-7566), at 3; free.*

Omega Ensemble—Performs works by Beethoven, Lutoslawski, Schumann, and Mendelssohn. *Fifth Avenue Presbyterian Church, 7 W. 55th St. (362-2723), at 3; free.*

Orpheus Chamber Orchestra—Performs Mozart's Sinfonia Concertante in E-flat major, Rodrigo's *Tres Viejos Aires de Danza,* and Kodaly's Hungarian Rondo. *Riverside Church, 490 Riverside Dr., between 120th and 121st Sts. (896-1704), at 3; $20.*

Monday, May 24

Giovanni Sollima, Cello—Performs original classically influenced avant-garde works with Aquilarco, a group comprised of members of the Bang On A Can All-Stars and Steve Reich's ensemble. *Knitting Factory, 74 Leonard St. (219-3055), at 8; $10.*

Previews

Sollima Takes Manhattan

In many ways, cellist and composer Giovanni Sollima is neither here nor there. His first U.S. recording, 'Aquilarco,' released on Philip Glass's Point Music label, features members of the Bang On A Can All-Stars and Steve Reich's ensemble and includes Dadaist, spoken-word works with names like "Di Di" and "Loof and Let Dime," as well as more traditional classical pieces. This week, Sollima will be performing solo at the Angel Orensanz Foundation and at BAMCafe, and with the Aquilarco Ensemble at the Knitting Factory and at Merkin Hall May 25.

Dance

American Ballet Theatre—Performs Makarova's *Le Bayadère,* 5/18 at 8, 5/19 at 2 and 8, and 5/20 at 8; and Stevenson's *The Snow Maiden,* 5/21 at 8 and 5/22 at 2 and 8. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$115.*

Bonsai—A performance of four new works by Eugene J. Hutchins, 5/21 at 9 and 5/22 at 8. *Cunningham Studio, 55 Bethune St. (532-8887); $15.*

Lucy Guerin—Performs *Heavy,* an original work examining the realms of sleep and dreaming, 5/18–5/23 at 8. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Bill T. Jones and Jessye Norman—Perform *How! Do! We! Do!,* a dance, music, and spoken-word production that combines music by Berlioz, Mozart, and Schubert with American spirituals and poetry by Frank O'Hara, 5/24 and 5/27 at 8. *City Center, 131 W. 55th St. (581-1212); $35–$50.*

Joyce SoHo Presents—Works by Earl Mosley, Oliver Steele, Nami Yamamoto, and Nancy Zendora, 5/20–5/22 at 8. *Joyce SoHo, 155 Mercer St. (334-7479); $10.*

New York City Ballet—Presents a "Stravinsky Festival," including *Danses Concertantes, Monumentum pro Gesualdo, Scherzo à la Russe,* and other works, 5/18–5/21 at 8, 5/22 at 2 and 8, and 5/23 at 3. *New York State Theatre, Lincoln Center (870-5570); $25–$70.*

Parsons Dance Company—Performs new and repertory works by Parsons and Daniel Ezralow, 5/18 at 7:30, 5/19–5/21 at 8, 5/22 at 2 and 8, and 5/23 at 2 and 7:30. Through 5/30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Tap Extravaganza '99—Performances by American Spirit Dance Company, Buster Brown, Savion Glover and Friends, and others, and the presentation of Flo-Bert Awards to Brenda Bufalino and Bunny Briggs, 5/23 at 7. *Town Hall, 123 W. 43rd St. (840-2824); $23–$50.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Joanne Savio.

the mix

John Updike...A Taste of TriBeCa

John Leonard's TV Notes

City at Peace (5/20; 7:30 to 9 P.M.; HBO) is a yearlong documentary account, by filmmakers Christopher and Susan Koch, of a musical created by 60 teenagers out of their own lives—inner-city and comfortable suburban—in the Washington, D.C., area. Meeting to brainstorm and rehearse every Saturday, they exchanged stories about rape, guns, drugs, HIV, and broken homes and learned to sing, if not quite yet to save, themselves. We also learn what happened after the performance to those we were encouraged to care about the most. It's good news generally, but D'Angelo is still among the missing.

The Unexpected Mrs. Pollifax (5/20; 9 to 11 P.M.; CBS) sends Angela Lansbury first to Morocco, then to Paris, and finally to Geneva as an accidental agent of an incompetent CIA to track down suitcases full of one-megaton nukes being shopped by ex-KGB agents who tend to leave dead bodies in hotel saunas. Imagine drugging Jessica Fletcher's tea!

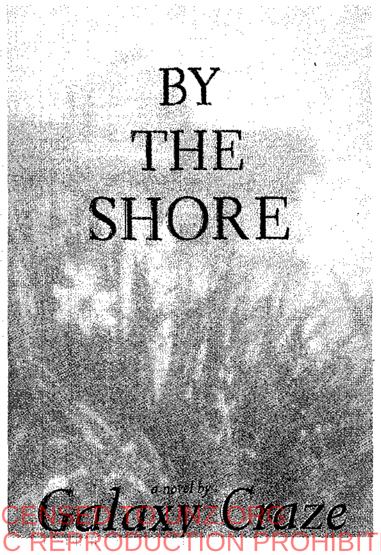
The Jesse Ventura Story (5/23; 9 to 11 P.M.; NBC) decides not to make up its mind what to think about the former SEAL, bouncer, pro wrestler, and loose-cannon shock jock who was so surprisingly elected governor of Minnesota on a platform that seems to have consisted principally of an opposition to helmets for bikers. Nils Allen Stewart plays Ventura as a lovable bully. Nancy Sakovich is his much nicer wife. The Minnesota voters are the real *Gong Show.*

Fly Girls (5/24; 9 to 10 P.M.; Channel 13) spends an hour mixing old footage of the Women Air Force Service Pilots (WASPS) during World War II with interviews of some of the pilots still around and several historians who want to tell their emancipating story to "The American Experience." Special attention is paid to the redoubtable aviatrix Jacqueline Cochran, Amelia Earhart's successor, who married enough money to do whatever she wanted and would end up training all these remarkable women at Avenger Field in Sweetwater, Texas, among the spiders and the snakes. One in three washed out, just like male cadets.

Me & My Matchmaker (5/24; 10 to 11 P.M., Channel 13) is Mark Wexler's stranger-than-fiction account of how he sought to make a documentary about Irene Nathan, the Chicago matchmaker for Jewish singles; actually dated a couple of her clients; and ended up with a second mother trying to run his life, for whom no girl was, of course, good enough except maybe Irene herself, who is as smart-mouthed scary as Wexler is a narcissistic trial. Very odd indeed.

In Print
In a Galaxy Close, Close to Here . . .

Twenty-eight-year-old novelist Galaxy Craze, it seems, has been able to live up to her name. (Yes, it's the one she was born with.) On one hand, she's a pretty blonde who roomed with Uma Thurman at Northfield Mount Hermon and has done memorable bit parts in movies like *Nadja* and *Husbands and Wives;* on the other, she still lives on the Upper East Side with her grandmother and says that she likes nothing better than to take long walks with her dog and "think." The author of *By the Shore* (Atlantic Monthly Press; $24) just last month went to the career center at Barnard College to look for a part-time job and now spends her days sorting old photos for a West Sider's family albums. She was brought up by free-loving parents, first on Kings Road in London (her dad was hairdresser to Mick Jagger) and then in an ashram in Florida, yet she confesses that she rarely dates and even wrote a piece for *Details* several years ago about her puritanical attitude toward sex. It's just this kind of unself-conscious quirkiness that makes the book, her first, so delightful: Craze is able to give precise emotions to May, the narrator of her tale, a 12-year-old girl living with her young, single, sometimes selfish mother at an English oceanfront B&B. May is hurt when her mother abandons her to cavort with rock-star boyfriends, lends out her special towels to a guest, and fails to make good on her promise to cook pancakes—but once her mother starts to fall in love with one of the guests, the preteen observes their slow-developing affair with awestruck, quiet acceptance. "I like to be quiet and by myself," says Craze. "That's when I have the most fun." Craze will be reading on May 18 at Lenox Hill Bookstore. **VANESSA GRIGORIADIS**



Radio Highlights

"The Beauty of Havana"—5/22 at 8 P.M. and 5/26 at 7 P.M.: The story of Cuban piano is told without words from Club Imagenes, featuring soloist Frank Emilio Flynn and Chucho Valdes. WBGO, 88.3 FM.

Maeve Binchy—5/23 at 8 P.M.: Talking with host Lewis Burke Frumkes about *Tara Road.* WPAT, 930 AM.

"Tennessee Williams: The Pennyland Recordings"—5/28 at 4 P.M. on WNYC, 820 AM, and at 5 P.M. on WNYC, 93.9 FM: Rare home recordings of Tennessee Williams, as part of the "Lost and Found Sound" series of stories exploring the art and history of recorded sound on NPR's "All Things Considered." This segment chronicles a night in 1947 when the playwright and his friend Pancho visited the Pennyland Arcade on Royal Street in New Orleans. While there, they sat in a Voice-O-Graph booth and recorded eight cardboard acetate discs. They reenacted scenes from the recently opened *A Streetcar Named Desire,* read love poems, the trades, (announcing the sale of the screen rights for *The Glass Menagerie),* and some of Williams's prose. Excerpts from a lunch at Galatoire's restaurant with actress Kim Hunter (the original Stella) and interviews with Williams's brother Dakin and biographer Lyle Leverich are thrown into the mix.

The Written Word

Terrence McNally—5/17 at 7 P.M.: The Tony-award-winning playwright reading from and discussing *Corpus Christi.* A Different Light, 151 W. 19th St. (989-4850); free.

Nikki Giovanni—5/18 at 8 P.M.: Reading from *Blues For All the Changes: New Poems.* The Little Theatre, 5 W. 63rd St. (875-4124); free.

Ann Darby—5/18 at 6 P.M.: Reading from *The Orphan Game.* Borders, 461 Park Ave., at 57th St. (980-6785); free.

Galaxy Craze—5/18 at 7 P.M.: Reading from *By the Shore* Lenox Hill Bookstore, 1081 Lexington Ave. (472-7170); free.

David Kovacs, Asari Innes, Andrew Blais—5/18 at 3 P.M.: Reading from their poetry in celebration of National Poetry Month. The Brooklyn Museum, 200 Eastern Parkway, second floor mezzanine (718-638-5000, ext. 214); $1.50–$4.

Selections from *The Best American Short Stories of the Century* with John Updike—5/19 at 7 P.M.: Readings by *Wit* star Kathleen Chalfant; Jane Alexander; and Robert Sean Leonard from Grace Stone Coates's "Wild Plums," Dorothy Parker's "Here We Are," and Tim O'Brien's "The Things They Carried." Symphony Space, 2537 Broadway, at 95th St. (864-5400); $17.

Wally Lamb—5/19 at 7:30 P.M.: The author of *I Know This Much Is True* and *She's Come Undone* discusses his life and work. Marymount Manhattan College, 221 E. 71st St. (517-0564); free.

Mark Steyn—5/19 at 7 P.M.: Reading from *Broadway Babies Say Goodnight: Musical Then and Now.* A Different Light, 151 W. 19th St. (989-4850); free.

Robert Pinsky—5/20 at 7 P.M.: The U.S. poet laure-

On Air
Thom Boy

Since the breakup of the Kids in the Hall and the tragic end of 'The Larry Sanders Show,' it's been very difficult to get enough Scott Thompson in your daily television diet. Fortunately, Comedy Central is deeply concerned with feeding us right and brings a half hour of the comedic Canadian to a TV screen near you on May 23 at 10 P.M. *in 'Pulp Comics.'*

Photograph by Blake Little.

ate reads from his work. Borders, 461 Park Ave., at 57th St. (980-6785); free.

Tristan Egolf—5/23 at 7 P.M.: Reading from *Lord of the Barnyard.* KGB Bar, 85 E. 4th St. (505-3360); free.

The Work of Barney Rosset—5/20 at 7 P.M.: A tribute to the founder of the *Evergreen Review* and Grove Press Publisher, as part of the new High Steel and Zinc reading series. Zinc Bar, 90 W. Houston St. (369-5136); free.

Anthony Hecht and J. D. McClatchy—5/18 at 7 P.M.: The Russian Samovar, 256 W. 52nd St. (872-1678); $3.

Yoko Tawada—5/20 at 6:30 P.M.: Reading from her stories and poetry in Japanese, English, and German. Japan Society, 333 E. 47th St. (752-3015); $10.

Edmund White—5/20 at 7 P.M.: The author reading from his eleventh book, *Marcel Proust.* The Municipal Art Society's Urban Center Books, 457 Madison Ave. at 50th St. (935-3960); $5.

Amanda Filipachi—5/21 at 7 P.M.: Reading from *Vapor.* Barnes & Noble, 4 Astor Pl. (420-1322); free.

The New York Festival of Mystery—5/22 & 5/23: Readings from and discussions about the work of Edgar Allan Poe, Elizabeth Daly, Richard Barth, Ellery Queen, and others. Call the New York Center for World Literature at the Mercantile Library at 755-6710 for details and event locations.

David Grand and Barry Yourgau—5/23 at 7:30 P.M.: Reading from *Louse* and *Haunted Traveller: An Imaginary Memoir,* respectively. Temple Bar, 332 Lafayette St. (925-4242); free.

Vikram Seth—5/24 at 6:30 P.M.: Reading from *An Equal Music.* Asia Society, 725 Park Ave. at 70th St. (288-6400); $15.

"Writers in Performance: Arnold Wesker"—5/24 at 7:30: The playwright of *Chips with Everything* will be reading from his recent diary chronicling his experiences putting together the play *Shylock.* Manhattan Theatre Club, City Center, 131 West 55th St. (399-3030); $12.

Lectures and Panels

"Burning Heart: A Portrait of the Philippines"—5/18 at 6:30 P.M.: Photographer Marissa Roth and writer Jessica Hagedorn share their images and poetry, and discuss life in the Philippines with Luis Francia. Sepia International Gallery, Asia Society, 725 Park Ave. at 70th St. (288-6400); $10.

Margaret Edson—5/18 at 10 P.M.: The Pulitzer-winning playwright of *Wit* joins the cast after the performance for a discussion of issues raised by the play. Union Square Theatre, 100 E. 17th St. (957-1222); $35 or $49.50 for tickets to the play.

"Vanishing Murals"—5/19 at 6 P.M.: A conversation between artists, lawyers, and landlords about the quickly disappearing genre of wall painting. Municipal Art Society, 457 Madison Ave., at 50th St. (935-3960); $7.

Renovation and Restoration Seminar—5/20 at 7:30 P.M.: A panel with architect Alex Herrera, New York Landmarks Conservancy Community Programs director Roger Lang, John Stahl of Advanced Repair Technology, and Joe Braby of Evergreene, who is currently involved in restoring the ceiling mural at the Chrysler Building. Barnes & Noble, 240 E. 86th St. (794-1962); free.

"Idées de Traverse: Crossthoughts"—5/20 at 8 P.M.: Pulitzer Prize–winner John Ashberry, French poet Michel Deguy, composer David Schiff, and the Ensemble Sospeso will be among the participants in this celebration of French and American poetry and music. Florence Gould Hall, 55 E. 59th St. (355-6160); $25.

Tours

Chinatown Herb Markets—5/19 at 6 P.M.: Discover the best places to procure tea, flowers, spices, and herbal remedies with Letha Hadady, author of *Asian Health Secrets.* For registration and information, call the Sol Goldman YM-YWHA at 780-0800; $15.

"Brooklyn Bridge Birthday Bash"—5/22 at 5:30 P.M. and 5/23 at noon: Celebrate the 116th birthday of the bridge with a tour that ends at sunset on the Brooklyn Heights promenade. Call 465-3331 for reservations and meeting place; $12.

"The Kennedys and the Roosevelts"—5/22 at noon: Marking JFK's eighty-second birthday, an East Side tour of historical sites associated with the two political families. For reservations and meeting place, call 465-3331.

"Brooklyn's Industrial Waterfront"—5/22 at 1 P.M: An investigation of industrial archeology, with visits to the Gair area south of Fulton, Red Hook, Bush Terminal, and Cass Gilbert's Brooklyn Army Terminal, with Thomas Flagg. Meet at the Urban Center, 457 Madison Ave. at 50th St. (935-3960); $30; reservations required.

Benefits

City Opera's Night at the Auction—5/25 at 6:30 P.M.: Items for auction include a ten-day cruise down the Amazon, travel in Germany and Malaysia, spa packages, international golfing, and a walk-on role in the New York City Opera. With cocktails and dinner. The Four Seasons, 99 E. 52nd St. (870-5622); $500-$10,000

"Taste of TriBeCa"—5/22 at 11:30 P.M.: A grand outdoor luncheon buffet with delicacies from Chanterelle, Duane Park Cafe, the Independent, Montrachet, the Odeon, the Screening Room, TriBeCa Grill, Windows on the World, and others. To benefit arts and enrichment programs at TriBeCa public schools. Jay St. from Hudson St. to Greenwich St. (307-7171); $25 advance tickets through Ticketmaster, $30 on the day of the event.

Events

SOFA NYC—5/20-5/23: Bridging the gap between the fine and decorative arts, the Sculpture, Objects and Functional Art show features works in glass, wood, furniture, metal, fiber, and ceramics. The show opens with a gala preview on 5/19 at 4 P.M. to benefit the American Craft Museum. The Seventh Regiment Armory, Park Ave. at 67th St. (956-3535); $125–$1000 for preview tickets; $10 for admission.

Exhibitions

Low Flame—Through 6/6 from 3 to 6 P.M.: A collaboration between artists Anna Gabriel and Adria Petty (Peter's and Tom's daughters) with musician Howie Statland. Based on a narrative about a New York garbage man, it consists of various enclosures holding audio, visual, and tactile materials that illustrate parts of the character's life. Viewers enter a series of "chemical toilets" that contain time clocks, uniforms, pornography, items salvaged from the garbage, music recordings, and a silent film projected onto mylar screens. P.S. 1, 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); $2–$5.

"Hitchcock by Hitchcock: A Centennial Salute"—Through 6/6: A complete retrospective of the twenty telefilms Hitchcock directed between 1955 and 1962, along with interviews and a documentary. Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"Media Bites: The Cruel History of the Ben Stiller Show"—Through 7/18: Revisit the show that set the tone for hip on-air comedy in the nineties with stars Janeane Garofalo, Andy Dick, Bob Odenkirk, David Cros, and, of course, Ben Stiller. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"American Color Plate Books in the 19th Century"—Through 7/31: More than 100 books with color plates printed in the Americas during the nineteenth century, when the invention of chromatic halftones transformed the illustration process. The Grolier Club, 47 E. 60th St. (838-6690); free.

"Nabokov Under Glass"—Through 8/21: See the

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HOME ● **AWAY** ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		BOS MSG 7PM	BOS MSG 7PM	BOS MSG 7PM	CHI MSG 8PM	CHI MSG 7PM	CHI MSG 2PM
METS	MIL FSNY 7PM	MIL FSNY 7PM	MIL FSNY 7PM	MIL FSNY 7PM	PHI FSNY 7PM	PHI FSNY 1:30PM	PHI FSNY 1:30PM
METROSTARS						COL FSNY 9PM	
	5/17	5/18	5/19	5/20	5/21	5/22	5/23

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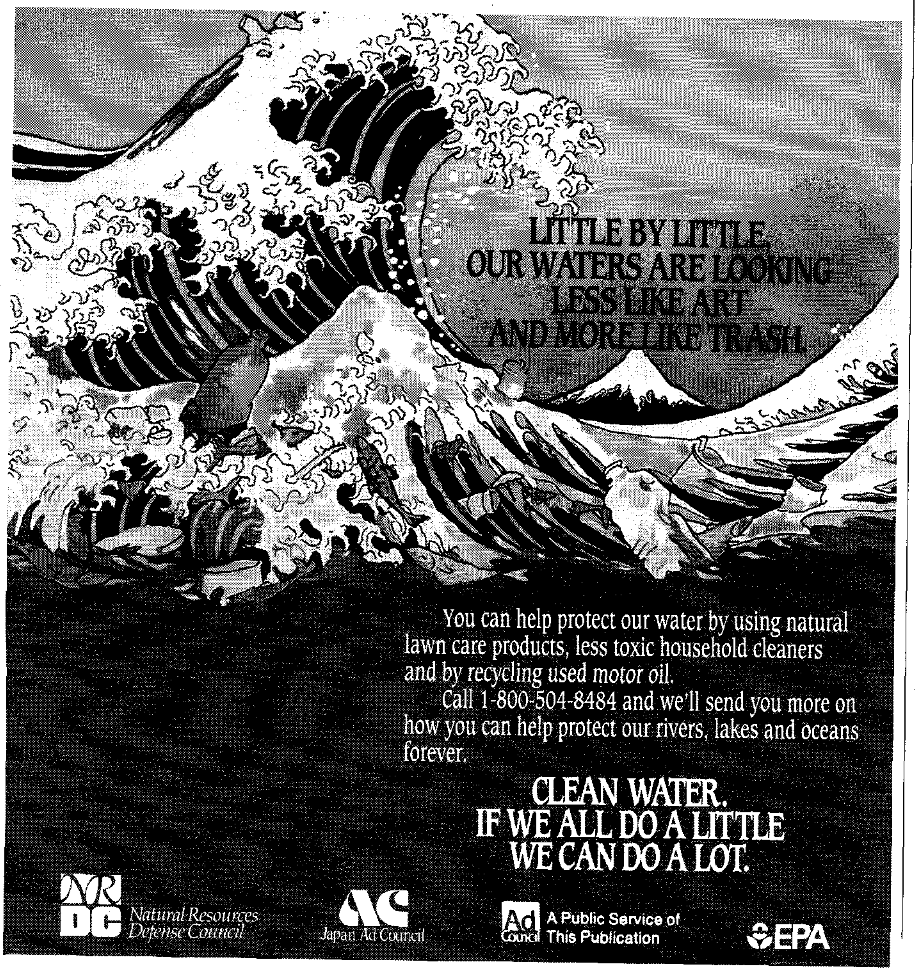
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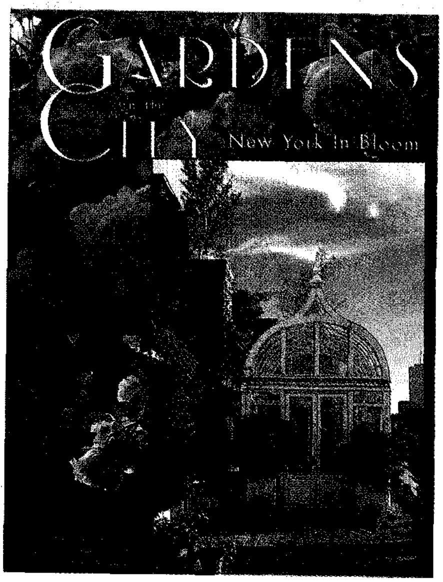
In Print **Once you've had a look at how many *Gardens in the City* (Abrams, $49.50) there really are, you may find it a lot more difficult to stay at work during lunch. While the mayor with the asphalt thumb is busy turning our community gardens into Monopoly properties, it is comforting to remember that he can't sell the lily pond at the Frick or the wisteria off Carnegie Hill.**



writer's meticulously crafted butterfly drawings, along with diaries, notes, manuscripts, and photographs, in celebration of the centennial of his birth. The New York Public Library's Edna Barnes Salomon Room, Fifth Ave. at 42nd St. (869-8089); free.

Sports

Avon Running New York Mini Marathon 10K— 5/22 at 8:50 a.m.: Women of all ages may meet at 61st Street and Central Park West to participate in either a 5K fun run/walk, or the 10K mini marathon (which starts at 9:30 a.m., same location) which offers $50,000 in prize money to the top fifteen overall finishers and the top three masters division finishers. A portion of each entry fee is donated to the New York Road Runners Club; for more information, including race application requests, please call 282-5350 or visit the Avon Running website: www.avonrunning.com.

Online

New York Magazine on the Web—Click from "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) to a new Website each weekday. This week: Get updates on the world of theater, anywhere in America; watch digital films online and be your own critic; check in with urban Webzine Outpatient.Com; educate your tots with play at the Children's Television Workshop site; and discover all your travel links at one helpful destination. But before you click away from www.nymag.com, check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus web exclusives like daily event picks, "First Words" for bibliophiles, online subscription ordering, and a daily New York trivia contest.

kids

Recalling a Past...Robotic Fly

Children's Events

East Side, Eastern Europe—Eldridge Street Project's annual "Heritage Day" (see photo), which celebrates Jewish immigrants to this Lower East Side neighborhood, brings together a paper-cutter, a scribe, a tallis (prayer-garment) maker, and ketubah (marriage-contract) designer, all providing hands-on demonstrations of their work. The festival will also include Yiddish storytelling, a live klezmer performance, and the chance to sample a variety of Easter European foods, including egg creams. Sunday, 5/23, from 11 to 4. The Eldridge Street Synagogue, 12 Eldridge St. (978-8800); $10 for adults, $6 for students and seniors.●

Animal Magic—"Carnival of the Animals" is performed by **PUPPETWORKS**' cast of 68 puppets to Camille Saint-Saens's musical sketches of animals. Saturdays through 7/28, Sundays through 5/23, both at 12:30; 338 Sixth Ave., at 4th St., Park Slope, Brooklyn (718-965-3391); $5 for children, $7 for adults, $4.25 for groups of twenty or more. Reservations suggested.

Happening
Add Fizz, Stir in Memories

The Heritage Day festival, held annually in the cavernous Eldridge Street Synagogue to celebrate Eastern European immigrant Jewish culture, gives today's computer-savvy tots a chance to have their names written in Hebrew by a scribe (see below)—with a quill pen on real parchment. Kids can also bravely attempt to strike the proper balance of ingredients to produce an egg cream (disputes tend to arise among their elders about the exact order in which the seltzer, milk, and Fox's U-Bet chocolate syrup should be introduced into the glass). All to the beat of a live klezmer band. 12 Eldridge Street, between Canal and Division Streets; May 23 from 11 to 4.

Photograph by Martha Cooper.

Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

Calling Bikers and Trikers—A free workshop about safety on two- and three-wheeled vehicles, geared especially to riding in Central Park, is given by the staff at Harlem Hospital's Injury Prevention Program. Participants will be invited to put what they learned into practice in the upper park; 5/22 from 2 to 3:30; ages 5 and up. **CHARLES A. DANA DISCOVERY CENTER**, 110th St. and Fifth Ave. in Central Park (860-1370). Registration suggested.●●

Planting Seeds—Take home a pot seeded with corn, beans, or squash from a "Return of the Three Sisters" Native American gardening session at **WAVE HILL**, 5/22 and 5/23 from 1 to 4 at the Kerlin Learning Center, 675 W. 252nd St., Bronx (718-549-3200). General admission is $4, $2 for students and seniors, free for children under 6.●

Making Scents—Kids follow their noses amongst the trees (which could involve some hugging) at the **NEW YORK BOTANICAL GARDEN**. Even the bark of the tree, it turns out, has a definite fragrance if you stop to notice. Collect smells and mix up your own signature tree perfume—to compete with Calvin Klein's Eternity. Stop by the Everett Children's Adventure Garden—always a place full of water-pouring, worm-feeding, and dirt-digging activities. Pot a windowsill plant that, with proper care and feeding, will one day tower over you as a tree; 5/22–5/31 (closed Mon., 5/24; open Memorial Day, 5/31; call for hours). 200th St. and Kazimiroff Blvd., Bronx (718-817-8700). Admission to the grounds is $3, $2 for students and seniors, $1 for children ages 2 to 12.

Tennis, Anyone?—To check out tennis courts near you (in all five boroughs) where kids between the ages of 10 and 18 can play after school, get lessons, and borrow equipment—all free of charge—call the **NEW YORK JUNIOR TENNIS LEAGUE** at 718-786-7110, ext. 26.●

"Peanuts"—Through 5/30, each child accompanied by a ticket-buying adult gets a half-price ticket at *You're a Good Man, Charlie Brown*. **AMBASSADOR THEATER**, 219 W. 49th St. (239-6200); $35–$75, $20 with student I.D.●

Bridging the Gap—No need to battle bridge traffic to get to the **STATEN ISLAND CHILDREN'S MUSEUM**—a pleasant free ferry ride takes you to the S40 bus, which will deliver you directly to Francis, the climb-on praying mantis outside. But chances are good that once in the museum, kids will insist on driving. In "Bridges," one of several interactive exhibits, kids can negotiate pedal cars over replicas of three kinds of bridges: the Bayonne, the Goethalls, and the Verrazano-Narrows. Fortunately, the tollbooths are outfitted with E-Zpass technology. Workshops for children on managing their money are given this weekend (5/22 and 5/23 at 1, 2, and 3); an additional $2 workshop fee is charged for materials to make piggy banks. Join Nancy Shill's Animal Folksong Fest 5/23 at 2. 1000 Richmond Terrace (near the Clove Road Exit off the Staten Island Expressway). Admission for children over 2 is $4.●

Chinese Circus—In a tradition that's 2,500 years old, the 21 highly bendable members of the New Shanghai Circus make balancing china on long sticks look easy—an appropriately spectacular note with which to close the **NEW VICTORY THEATER**'s season this week. Through 5/23. 209 W. 42nd St. (239-6200); $10–$25.●

Shoe In—Try on real shoes made of rubber, straw, leather, and wood, as a way to think about different cultures, in an interactive exhibit where kids can also play house—in Mongolia, Kiribati, and Iceland. Before traveling to other museums around the country, "Global Shoes" is at the **BROOKLYN CHILDREN'S MUSEUM** through October. 145 Brooklyn Ave., near St. Mark's Ave. (718-735-4400). Suggested admission is $3.

Blood and Guts—Pick a scab, compare heartbeats, and squirt digestive juices at food, all at "Body Odyssey," an exhibit that affords visitors a chance to romp through their innards. **CHILDREN'S MUSEUM OF MANHATTAN**, 212 W. 83rd St. (721-1234). Admission is $5, $2.50 for seniors.

Robot Zoo—An interactive zoo lands in New Jersey this week, opening 5/22 at the **LIBERTY SCIENCE CENTER** (where it will be on view through mid-January of next year). Let's just hope nothing really ghastly escapes. Combining biomechanics and computer technology, the exhibit lets visitors examine the specialized "equipment" animals have at their disposal. Among the menagerie are giant squid with 18-foot tentacles, a 9-foot-long grasshopper with spring-loaded legs, a 9-foot-long giraffe's neck, and the real nightmare: a housefly with a 10-foot wingspan. Find out how a fly feels walking up your wall by wearing sticky hand and knee pads; see how you do against mosquitoes with a simulation of a bat's sonar system; navigate a rhino though a lush virtual reality. Also well worth seeing: *The Island of Sharks*, an extraordinary new IMAX film on view, has audiences swimming with hundreds of hammerhead sharks (which apparently ought to worry more about us than we should about them). Don't miss the largest-ever shark made of Lego bricks by children from around the tri-state area on display outside the theater. (Like all IMAX movies, this one is not recommended for children under 5.) Shown daily at 10, 11, 1, 3, 4, and 5 until 10/23. IMAX Dome Theater, 251 Phillip St., Jersey City, N.J. (201-451-0006). General museum admission is $9.50, $8.50 for students and seniors, $6.50 for children 2 to 12; separate IMAX admission is $7, $6 for students and seniors, $5 for children. (Wait a week if your children are wild for cold-blooded creatures; an exhibit called "Reptiles: the Beautiful and the Deadly" opens 5/29.)

cue

Ethan Brown
Nightlife

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
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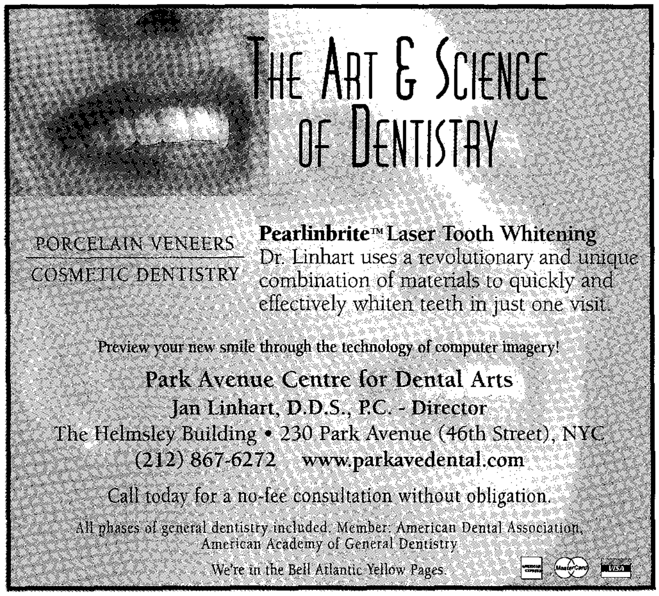

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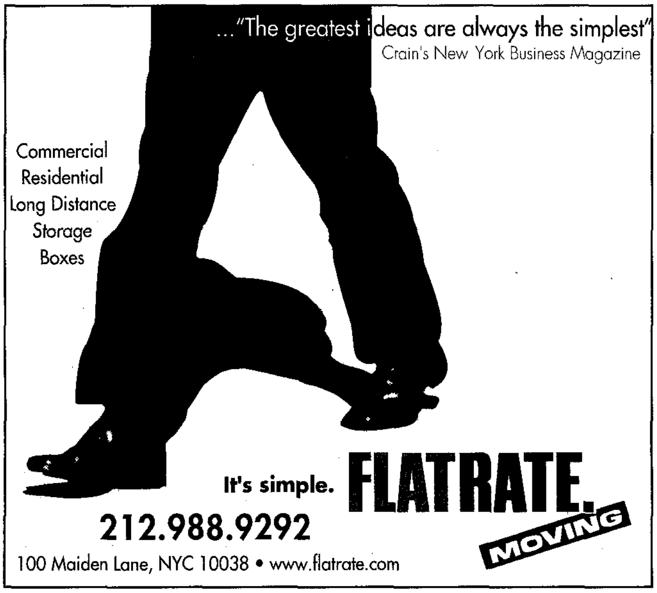

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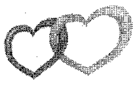

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New York Magazine, Box # ______
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Truly A Great Catch—Charming, bright, sexy, witty, very fit, accomplished female, 39, seeks handsome, successful, aware, sensitive, funny, marriage/family-minded male, 37-50. Photo appreciated. 8390✉☎

Real—Playful, mature Southern architect, 40, looks 30. Thoughtful, spontaneous. Respectful, intimate. Reliable, adventurous. Handsome, fit, traveled, literate, imaginative. Art, golf, kissing. Seeks magic with woman of substance and range, who can engage life's paradoxes with warmth and integrity, beauty and grace (28-36?). Photo, please. 8395 ✉

Class Act—Tall, slim, beautiful blond, 38, great legs, unencumbered, loves travel, tennis, sports. Seeking tall, successful, athletic and fit male, ready for a passionate relationship. Note/photo, please. 8398 ✉ ☎

Jane Seeks Tarzan—Attractive female, 36, with brown eyes and hair (Italian-American), successful, fit, intelligent, warm, seeks male soul mate with similar qualities. Note/photo/phone. 8385 ✉

It Would Mean So Much To Me—If I could meet a sweet, caring, tall Jewish female, 36-40, with whom to have a family. I will respond to all. 8389 ✉☎

This Tender—Professional, single Manhattan man wishes to share for life the incomprehensible rewards flowing from our bull market, with an understated, caring, stylish woman who will appreciate the easy whimsy emanating from this attractive, 5'10", 55-year-young gent with a trim chassis. This little miracle can begin with some exhilarating words with a photo more recent than daguerreotype. 8359 ✉

Slim Guy Needs Slim Girl—Very good-looking Wasp dentist, 42, 5'8", 145 lbs, in excellent shape (jogger). I am an easygoing, kind person who values relationships more than objects. Looking forward to falling (flat on my face) for the right girl. I hope it's you! If you're under 37, up to 125 lbs, please respond with recent photo and short note. Will gladly exchange. Thanks! 8351 ✉

Handsome, Blue-Eyed, White—Jewish male (religion not important), 52, cultured, many interests - would like to meet good-looking woman, 40s, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. 8357 ✉

Herpes Male—40s, pleasing to the eye, fit, seeks similar white or Asian female, 35-40. Note/photo a must. 8404 ✉

Jewish Doctor Ready For Marriage—I am a handsome, magnetic 48-year-old and seek a slim, pretty Jewish gal, 35-45, who is serious about falling in love and getting married. Note/photo a must! 8336✉

Scully Seeks Mulder—Dazzling, fun, easygoing Jewish female, 32, TV exec, long red hair, with body and brains, seeks Jewish male, 30-40, established, educated, 5'9" plus, with wit and integrity to match mine. Note/photo. 8339✉☎

"Blonde Ambition"—Very pretty, head-turning Jewish lawyer. Radiant, genuine, sweet, fit, 32, longish blond hair, nice figure. Seeks a fun, established, educated Jewish male, 30-40, 5'8" plus, nonsmoker, sense of humor, who is thinking of meeting this fun, feminine mystery girl. Note/photo. 8338 ✉☎

Recently Paroled Seeks Blind Woman—Actually, a nonsmoking, immature, 41-year-old Jewish man, 5'7", 150 lbs. Awfully fit. Terribly strong. Arms of steel. Heart of gold. Handsome face. Hazel eyes. Lots of toys. Good at sharing. Plays well with others. Has bulldog. Very succe$$ful creative professional. Likes running, camping, spending, sleeping late. Seeks 28-plus, fun-loving, beautiful woman with Nobel Prize and/or great body. Need not be Jewish and preferably not "the nervous type". Send phone/photo and charming note. 8375 ✉

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English Import—Very attractive blond female, slim, smart, sexy, charming and affectionate, 5'6", late 40s - loves music, movies, travel, the Times, and life in general. Seeks tall, successful, loving man to share and enjoy life, laughter and the pursuit of happiness. 8374 ✉ ☎

Clark Seeks Lois—A caring, handsome, successful surgeon, rock-solid values, razor-sharp, crystal-clear mind, golden heart, multifaceted, 5'10", hard body, 43, funny. Seeks refined, warm woman under 37, for a glowing romance/family. Phone/photo necessary. No kryptonite! 8403✉☎

Handsome, Very Successful—5'11", world traveler with home in NY, LI and South Beach, seeks soul mate to share a wonderful life including theater, art, dance, travel, boating, tennis and skiing. I'm romantic, sensitive and a nonsmoker. You are an attractive female, warm and loving, 30-45. Photo/phone/note. 8384 ✉

Look No Further—42, 6', good-looking Jewish computer whiz with heart of gold, ready to share his life with an attractive, upbeat, family-oriented Jewish female, 30s, who, like me, is tired of the singles scene. Photo/note. 8344 ✉

Brunette Beauty—Articulate, passionate, supportive, sophisticated, fun-loving, trim, 46. Upbeat, financially secure professional. Keen traveler. Likes Italy: pace of life, food, culture, beauty. Theatergoer: Broadway (on/off), London. Entertains well, reaches out to people. Enjoys opening bottle of good red wine, whipping up pasta dinner, relaxing. Plays some golf. Values alone time, likes companionship. Seeks professional man (40-57, 5'9" plus). 8387 ✉ ☎

In Search Of—Professional, gay white female - playful, active, fit, sun and ice cream lover, nonsmoker, noncat, 33-43. Looking for fun and romance. 8377 ✉

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Strictly Personals

NEW YORK MAGAZINE

Strictly Personals Work!

The New York Times recently* featured two couples who met through Strictly Personals, and one couple who met through matchmaker Denise Winston (a *New York Magazine Strictly Personals* advertiser for over 10 years) in *Vows*, which appears in the Sunday Style Section.

Where are you meeting your next date?

**February 21, Mar 14 & 28.*

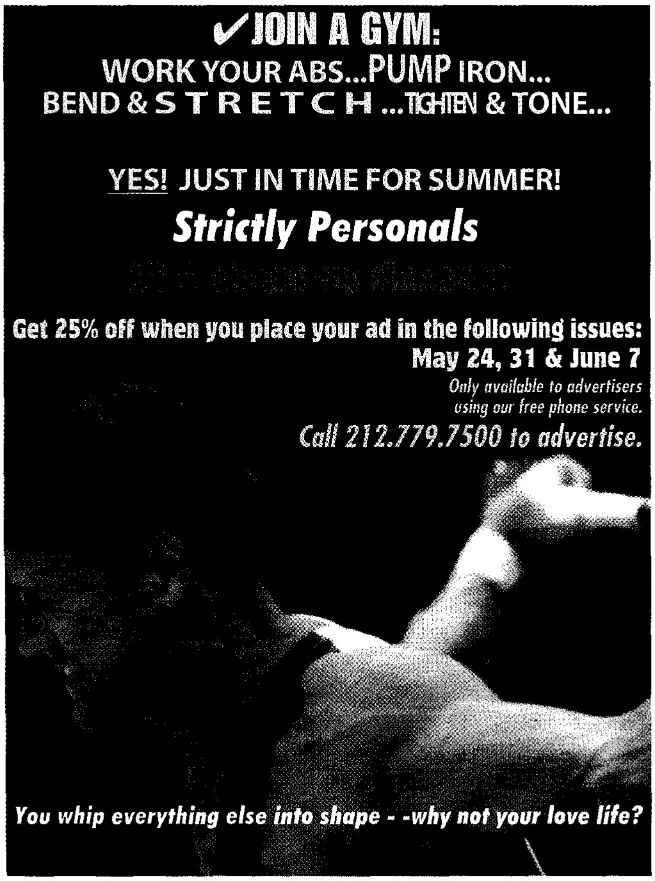
Italian-Born, Rome, 1959—Handsome, sophisticated, seeks sexy, smart woman for uncommitted fun and love. Photo. 8356✉

Very Financially Secure—Generous, energetic gentleman would like young, attractive, intelligent woman to help plan, implement and participate in adventurous, romantic or cultural travel anywhere in the world for any duration. Enjoy nature, theater, sports and life in general. Children no handicap. Please send detailed letter and photograph. 8410 ✉

Single White Male—Professional, 50, seeks female for relationship. 8337 ✉

Handsome Jewish Attorney—I am successful, sincere, funny, seeking slim, petite, pretty woman (23-33) for romance and relationship. Note/photo. 8400 ✉

Sassy/Classy, Trim, Looks, Smarts—Divorced Jewish female, caring, young 60, arts lover and energy to spare. Seeks a mensch, 58 plus, with personality, passion, warmth and wit. 8341 ✉ ☎



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Smart, Successful, Handsome—And athletic man, mid 30s, very active, fun, outgoing, NYC and Hamptons, seeks confident, educated and beautiful woman, 24-30, who is fit and curvaceous. Must love the beach, waterskiing, boating, fishing, gardening or golf. Photo along with a short note, please. 8391 ✉ ☎

Commitment-Minded Executive—Very attractive, youthful early 50s, great guy, happy, athletic, energetic, sincere, supporitve, Jewish, financially secure, well-educated, funny, world traveler, great lifestyle, seeking the right lady to share everything with. Please be full of life, attractive and ready to be happy. Note/photo. 8355✉

Just A Guy—Successful, sensitive, tall, good-looking, fit PR executive in northern NJ, 47, living a wonderful life, wants to share it with attractive, fit woman (to 40) of any religion/heritage, who appreciates inner strength, humor, passion, NYC, music and art, movies, books, good food, the offbeat and the time it takes to savor life. Note/recent photo. 8417✉☎

A Man Of Substance—37, good-looking, Jewish, bright, successful, down-to-earth, athletic and fit. I possess an intense energy while still being in touch with my inner child. I enjoy a variety of outdoor and indoor interests. You are pretty, thin, warm, 27-37, with a natural look, and have a good feel for what makes you happy. Photo, please. 8402✉☎

Green-Eyed, Sports-Minded—Single white female, 35, 5'7", realistic body type, witty, attractive, unpretentious, nonsmoker/drinker. Like museums, movies, travel. In search of single white male, 30s, 5'8"-up, appealing, affectionate, communicative, with same interests, for serious long-term relationship. Note/photo. 8367✉

Very Attractive Woman—Over 65, slender, sincere, sensitive and successful, enjoying every moment of life, looking for a counterpart in a male over 65. 8373 ✉

Genius Guy—Seeks loving gal for Star Wars prequel, etc. POB 539, NYC 10101

Handsome, 57—Seeks a nonsmoking woman for a permanent relationship, to share cozy dinners, movies, theater and more. Photo a must. 8348 ✉

Romantic, Sensitive, Caring—Professional, single Jewish male, 40, seeks bright, petite, fun-loving single female, 30-38, to share fun times and more. 8376✉☎

Urban Outdoorsman—42, 6', slim, sensitive, handsome and Jewish. You are 30-38, very pretty, slender, sweet and outgoing. We enjoy nature, the arts, witty repartee, diverse interests, weekends in the mountains and a passion for adventure. Isn't it time to start a family and enjoy life together? Original note/photo. 8388✉

Very Handsome, Physically Fit—Specialized MD, 33, Jewish, seeks attractive, thin, compassionate woman who enjoys simple and fine things in life. Photo/note, please. 8406 ✉

Green-Eyed Girl Next-Door—30s, tall, slim - is creative, loving, funny, artist/teacher. Seeks her all-American boy counterpart. Must be 30-40, athletic professional and adventurous, 6' plus and love kids. Photo a must. 8362✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Elegant But Casual—Tall, slender, attractive woman seeks caring, fun, cultured gentleman, over 6', 52-62 years young, to share passion for life, love, arts. 8354 ✉

Are You For Me?—Pretty, thin, fun-loving, independent, 34, tall (5'10") Jewish female seeks clean-shaven, nonsmoking, easygoing, caring, tall (6'4") best friend. Detailed letter/photo. 8366✉☎

Russian-American—Nonreligious Jewish lady, 43, divorced, pretty, fun-loving, tall, blond. Loves theater, music, travel, skiing. Interested only in Jewish gentleman, NYC area, 45-55, cultured, sincere, possessing a good sense of humor. 8346 ✉ ☎

North Shore, Upscale—Country club living with this pretty Jewish widow who enjoys tennis - seeking sophisticated, educated, fine gentleman for Chapter 2. 55 plus. Note/photo, please. 8333✉☎

French Fry Lover—Attractive, accomplished, athletic, single white female (30s), enjoys running, film and arts. Seeks warm, professional, athletic, single white male (30-40) for dining, fun and friendship. Note/photo. 8378 ✉

Beautiful, Slim, Blond—Sensuous, tall and so much more too. Generous, big-hearted, spontaneous, refreshingly real. Divorced woman, 44. Considered loving, fair-minded, witty and sophisticated. Modeled, but chose more gratifying career. Listens well, observant, independent and approachable. Runner with athletic body. Hell of a good cook. Loves bookstores, nature, animals, antiquing, horseback riding, Michelangelo, Brahms, Sinatra, London. Secret passions: good wine, good perfume. Seeks nonsmoking, fit, well-grounded, successful man, 42-54, 5'11" plus. 8396 ✉ ☎

Lofty Lesbian—Single, Jewish, 42, of high moral fiber (whole grains will do that) and pleasant, even lifelike appearance, seeks feminine, witty, refined, spiritual, sober, single lesbian for laughter, tenderness and true love. Letter/photo. POB 341, Cedar Knolls, NJ 07927

Phenomenal Relationship Wanted—By chivalrous Jewish guy, 40ish, tall, good-looking, never married, Manhattan business owner with heart of gold for right Jewish gal: 25-39, pretty, height/weight proportionate, casual lifestyle, eclectic interests. Northern NJ okay. Phone/note/photo a must. 8353 ✉

Really Nice Guy—I read a lot, run daily, laugh easily and adore the ocean. I'm mentally and physically fit, in my early 40s, great career, balanced life. Seek considerate, professional, slim woman who knows the glass is half full. Photo/note appreciated; will reciprocate. 8383 ✉☎

A Knockout—Slender, approachable blond, divorced Jewish woman. Truly stunning, refreshingly unpretentious, with an ease about life, genuine friendliness and a pleasant sense of the absurd. Successful business owner - definitely nonworkaholic, with interests beyond work: tennis, languages, movies, travel, Barcelona, vineyard beaches, more. Seeks divorced white man (45-58) who can laugh/enjoy life and is accomplished in his work. 8392 ✉☎

Are You Ready—For a serious and exciting, long-term romantic journey with a charismatic, handsome, frisky, very successful, intelligent (Ivy MBA), hamisha, 6', slim, athletic mensch? If you are *charming, family-oriented, playful* and between your late 20s and mid 30s, send note with photo to begin your love adventure. 8340 ✉

Gay European Man—MD, assimilated, urbane suburbanite, still attractive after 55 tumultuous years - in search of an independent, open-minded, good-looking, masculine companion. RSVP: note/photo. 8361 ✉ ☎

Handsome And Brainy—Marathon-fit, tall, confident and understanding, 35, Jewish physician/writer, into arts and literature, seeks beautiful, youthful woman with good values and similar interests, to settle down and enjoy life together. Prefer note and photo. 8370 ✉ ☎

Successful Performing Artist—Divorced white male, 6', well-built nonsmoker, 47, seeks one girlfriend with a heart. Your photo/phone for mine! 8414 ✉ ☎

Mensa Brain, Model Looks—Jewish widow, successful, cultured, classy, fun, sexy, seeks attractive, tall, 55-plus *counterpart for keeps. Photo.* 8332 ✉☎

Cherish Me—I'm vivacious, independent, secure, pretty, active, fit, fun, 53, Jewish, with wit, warmth and class. Seeking special man. 8394 ✉ ☎

Independent, Wealthy—Attractive man wants to share life with warm, attractive, educated woman, 40-50, who appreciates the richness and beauty of a singular relationship. I am honest, creative, self-assured, with a sense of humor, who enjoys living both in NYC and warm climates. Sunsets, flowers, theater, games, sports and relaxing are my pleasures - with dedication to that very *special woman my passion.* Please send photo/letter if our interests coincide. 8412✉

You've Got Mail—From one special person to another. Seeking affluent, attractive, tall, health-conscious, fun-loving gentleman, 59-69. I am all of the above, including stunning, slim and easy to be with. Note/photo/phone. 8397 ✉ ☎

Once In Your Life You Find Her—Single white male, 36, 5'11", 160, blond/blue, successful professional. Attractive, intelligent and kind, Christian. Enjoy reading, movies, long walks, working out, mountains, ocean and sunsets. Seek intelligent and attractive single female to share love, life and laughter. 8345 ✉☎

A Shout Out To Tall Men—Beautiful, 5'10", slender attorney, 47, seeks professional male, 40-57. 8407 ✉☎

Se Habla Espanol?—37-year-old, attractive, petite, single Jewish female, MD, long brown hair and green eyes, seeking professional, tall, handsome, athletic Jewish mensch, 32-42. Bilingual a plus. *Note/photo appreciated/phone.* 8343 ✉☎

Lawyer's Labor of....Love?

In 1997, Daniel Dolan made a big decision....and a big career switch. The Harvard Law School graduate left a partnership at the blue-chip international law firm of Winston and Strawn to become President of....no, not a bank. Not an investment firm. Not even close. Mr. Dolan took over the reins at It's Just Lunch!, the national dating service for busy professionals.

"It's not the most conventional career shift," Mr. Dolan cheerfully admits. But, he says, "It's kind of a dream job."

The 37-year-old Mr. Dolan heads up It's Just Lunch! Inc., a Chicago based dating service with offices in 28 cities and additional offices planned in Europe this year. The upscale service arranges lunch dates for well-educated professionals in a civilized and discreet manner. "When I *first heard of the company, I thought, this* makes logical sense," Mr Dolan said. "Working at a law firm or investment bank and being totally focused on the part*ner track, who has time to date. It* makes sense to hire someone to do all the work".

"...It's kind of a dream job."
-Daniel Dolan

Although Mr. Dolan has been married since 1994, he knows from years of experience that the pace of a law firm minimizes dating opportunities. "Many It's Just Lunch! clients are lawyers or business people - busy, successful men and women who want to be in relationships but don't have time to meet people," he said.

After retiring from Winston & Strawn, he began pursuing an MBA at the University of Chicago....and a new career. Mr. Dolan was looking to join a small, but established company with growth potential. He joined It's Just Lunch because the company's founder was looking for an experienced person to help expand the concept, both nationally and internationally. Although the Founder did a great job selling Mr. Dolan on the company's growth potential, what convinced him this was the opportunity he was looking for *was the discovery that many of his co-*workers and clients had been using the service for years.

Daniel G. Dolan,
President & CEO
It's Just Lunch! Inc.

And, it seems *this labor of love* can be very lucrative. Since Mr. Dolan joined It's Just Lunch!, the company has expanded into 15 new cities (in some cases via acquisitions of existing small services) and the company has doubled in size each of the past 4 years. And just as importantly, Mr. Dolan looks like he is having a blast. "Yes, my friends are all jealous," he laughs.

For more information about It's Just Lunch! Inc., please call one of our New York offices at 212.750.8899 or 516.931.9339 or our New Jersey at 201.363.9594. This is a paid advertisement.

Great Gay Woman—I'm here. It took me a while, but now I'm ready to meet you. I'm an attractive, successful woman in her early 40s, with baby blues and dimples that will respond to your great sense of humor. I love to laugh, have fun, and golf is my passion. I live in the city but I escape on the weekends to my cozy beach house in East Hampton where I love to enjoy a roaring fire, a wonderful meal in the perfect setting with you. If you are an attractive, grounded, genuine, accomplished and kind woman who is ready to enjoy the company of your counterpart, then we should talk. By the way, I respect the courage it takes to respond to someone who you don't know, so I am not sharing my responses with anyone. 8413✉☎

NJ Pharmaceutical Scientist—52, divorced, good sense of humor. Rx for fun includes opera, ballet, tennis, movies, trips to NYC. Seeks to meet Jewish male, 45-60, successful professional, direct, *honest, for healthy relationship.* Nonsmoker. 8350 ✉

Handsome, Sincere Gentleman—Dentist, 42, 6', seeks pretty, friendly, spirited lady. Photo/bio. 8363 ✉ ☎

Mystical, Magical, Musical—Jewish male, therapist, 37, 5'10", seeks beautiful, professional lady. Letter/photo. 8411✉☎

Tall, Slender, Sexy—Vital, verbal, active *and attractive female seeks white male,* 60-65. 8416 ✉ ☎

Single White Male—Successful, in Manhattan, 34, sincere, looking for woman for fun and possibly long term. Photo appreciated. Please reply: 8369 ✉

Looking For A Man, 60-70—Who appreciates class, brains and joie de vivre. You'll find that special lady in this petite redhead, lover of arts with a great sense of humor. Photo/note. 8352 ✉

Soon To Be Retired—Attractive, personable woman, 5'7", slim, down-to-earth with a touch of class, interested in meeting man to share the next exciting phase of life for fun, good times and relationship. 8358✉

Lovely Gay English Female—38, slim, secure, accomplished, passionate, fun, sophisticated Manhattanite - seeks same *for relationship. Note/photo.* 8335 ✉

European Lady—36, worldly, well-educated, professional, independent, successful, pretty blond, not a waif. Into travel, theater, movies, arts and finer things in life, yet down-to-earth and well-grounded. Seeks a great guy for keeps in the new millennium. Note/photo/phone/e-mail(?). 8401 ✉

Gay White Male—Successful, artistic, intelligent, masculine, 47. Seeks similar in Queens or LI. 8364 ✉ ☎

Cute, Classy—Early-50s professional female with looks, smarts, warmth, wit, seeks significant other. 8381 ✉ ☎

High-Energy, Creative CEO—Former football player with currently empty deluxe beach house and midtown condo, seeks stunning ballerina-type beauty in whose eyes he can see the universe - to stroll with up Madison Avenue or hike through the rain forests. You should be 5'6" or taller, under 35, with a quick mind and a ready laugh, a water person who loves skiing, scuba and frequent first-class travel. Kindly send a note and current photo. 8409✉

Quixotic Blue-Eyed Brunette—40, thin, *humorous, very pretty. Seeks ambitious,* lean man for real thing. 8347 ✉ ☎

Long Island Guy—50, 6'1", good-looking, financially secure, seeks a slim, very pretty, tall lady, 35-45, for long-term relationship. Photo a must. 8360✉☎

Beautiful Ivory Girl And Dog—Sweet, happy, strong personality (both of us), city/country desires, 29, 5'6", slim blond, grad degree, seeks great guy, 29-39, handsome and successful, for fetch, milk bones, rolling over, lots of treats. 8349✉

European On Wall Street—Good-looking, athletic, 38, 5'11", seeks *romance and passion with attractive,* intelligent, caring lady. 8382 ✉☎

Got The Need For Speed?—Then you're a beautiful woman with a weakness for race cars and the men who drive them. Hey! Here's one now: 49, creative, quick wit, 6', athletic 175 lbs and living in CT. You're 25-40, athletic, funny and ready for the fast company of a regular guy with a premium outlook. *Photo/note, please.* 8379 ✉

Dancing Beauty—Wishes for friend and lover. Successful entrepreneur, artist and mom, 38, wants spirited, educated, funny, serious man to love life with. A glass of wine together? 8405 ✉

Loves Summer—Attractive, young-looking female, 44, with brown eyes and long blond hair (Italian-American), fit, intelligent, successful, seeks male soulmate with similar qualities. Photo/phone. 8386✉

Regular-Looking Lawyer—Reasonably tall, moderately successful, relatively well-adjusted, with an indomitable sense of humor - seeking a forever relationship with a slim, well-educated Jewish woman, vintage 1935-1945. Graduate degree a plus. Westchester or lower Connecticut resident preferred. 8342 ✉ ☎

I Could Say—That I am a very attractive, tall, slim, blond, blue-eyed, South American-born, 50-year-old Jewish widow from NJ. Instead I prefer that you know I love life, family, musicals, dining out, entertaining. That I am the most loyal of friends, that my cup is always half full, and in my heart and soul I am younger than my age. Always a romantic, I want to be wooed and loved, and to give the same back. Photo, please. 8334 ✉

People's Person—Successful businessman, 54 years young, seeks attractive, intelligent, independent woman, late 30s-early 40s. Recent photo/note please. 8365✉

CEO Seeking Intimacy/Marriage—I am early 40s (look 35), 6', green-eyed GQ-type, kind, quick-witted and polished. I seek a bright, beautiful, slim, 5'4"-plus counterpart, 20s-30s. Sense of humor, self confidence and sensuality are musts. Photo for reply; will exchange. 8371 ✉☎

Shall We Dance?—Very handsome arts professional, 5'10", secure, well-traveled, fit, wide-ranging interests, caring, flexible. Seeks special woman, 40-53, for lasting love story. Photo. 8368 ✉

Warm, Sincere—Tall, slim, kind, romantic, handsome, fun, travel-loving, English-Jewish attorney/businessman seeks warm, sweet, beautiful, feminine, unpretentious, smart, fun white/Asian woman, 34-43, ready for lifelong love. *Photo, please.* 8393 ✉

MARY ANN MADDEN #942

NEW YORK MAGAZINE COMPETITION

SOMETHING ELSE ABOUT MARY

ENCORRINA CORRINA

REDO THE RIGHT THING

Above, sequels. Competitors are invited to submit the title for the remake or follow-up of one existing film, please.

Results of Competition 939, in which you were asked to provide an anagram of a familiar name and its definition, to contain one anagram as well.

Report: Well done. A healthy list of "names only" below. (Waaay below.) All of them excellent, all of them duplicates. Do look. We're reading. We're reading. So many of you are not, these days. Reading, we mean. Not instructions, at least. But who's counting? Too few offered *both* anagrams: one for name, another within definition. Overall, the tastiest names/defs made simple sense. You know: unencumbered by the gimmick. Hoping you the same.

First Prizes of two year subscriptions to *New York* to:

MEG, O.J., BETH, AND AMY—from the novel "Tell It, Women," which won the Heisman Trophy for Literature.
Audrey Byrne, N.Y.C.

SEAN "BUFFY" COMPS—distributor of free tickets to Sarah Mice Hell Gellar's *The Vampire Bat Slayer.*
Joseph Lannon, N.Y.C.

THE PESCI GIRLS—Joe's singing sisters, wannabe molls in *Admirer to the Mob.*
Elisa Falciglia, Reston, Va.

Runner-up Prizes of one-year subscriptions to *New York* to:

J. D. SIGNALER—reclusive naval flagman, *Nine Sorties.*
Louise Jackson, Somerset, Mass.

ARMS—Roman god of limbs, once removed from Nevus, goddess of beauty marks.
Mary Jane Gore, Charlottesville, Va.

OZZY BURNOOSE—star of *Boyz N the Hood* and lead singer of Public Yemen.
Chris Doyle, Burke, Va.

And Honorable Mention to:

WENT GINGRICH—former speaker of the house. See: Pit O'Neill.
Charles Harris, Macon, Ga.

VAIN THE TERRIBLE—boorish Russian star.
David Bell, Belmont, Mass.

NASTI NICK—a.k.a. "Satan Claus."
James Cain, Manchester, N.H.

MY OB DICK—great white doctor who bit off a sea captain's gel.
Jessica Lynne Mathews, Arlington, Va.

JOY REHAB—recovering talk-show host of *With Eve.*
Taffy Manuelian, N.Y.C.

JEFF BOLDGLUM—manic-depressive Yiddish actor in *Shul Life.*
Joan Ruttenberg, Annandale, Va.

AIMLESS ETHERIDGE—singer who left the Drifters for the Stray Cast.
Katherine Zouras, Vienna, Va.

FERDINAND OF ANGORA—sweater king married to the rubber baroness Isabella of Elastic.
Brian Bracey, Carrboro, N.C.

W. TREEMOSS MAUGHAM—English arborist and author, *Of Human Dogbane.*
Bill Harriman, Niantic, Conn.

ZSA ZSA GARBO—"I vant to be Leona."
S. Bernstein, N.Y.C.
Dara Price, Long Branch, N.J.

SYLVESTER ONESTALL—star of *Corky* and designer of claustrophobic men's rooms.
Joe Cosenza, Flushing, N.Y.

TEDDY LOSERVOTE—ran third for president in 1912, right behind William Howard Fatt.
David Rose, Scarsdale, N.Y.
sp. ment.: Craig Wolfson, Westbury, N.Y.

FRANCIS ALBERT ARTISAN—master songsmith and chairman of the board of the Cat Park.
Norman Tarazona, N.Y.C.

FRANCIS ALBERT TSARINA—headliner at the Winter Palace; Chairman of the Broad.
John Paul Dobbs, Florence, Ala.

BILL STAGE—president and CEO of Cosmorift Productions.
Arnold Rheingold, Wilmington, Del.

GEORGE BERNARD WASH—pristine dramatist, unlike his countryman Oscar I. Lewd.
Edmund Conti, Summit, N.J.

THERE'S PRYNNE!—classic moral study of the adultress and the minister known as Media's Lamed.
similarly: Harvey Widell, Long Beach, N.Y.
Pancho Corbett, San Francisco, Calif.

SNORE KIERKEGAARD—expert on sleep- and eating-disorders; author, *Binge and Nothingness.*
C.R. Roberts, Tacoma, Wash.

CHARLES SICKEND—controversial nineteenth-century how-to writer; author of *Great Open Tacit Sex.*
Todd Feitelson, Millbrook, N.Y.

EDITH AWTHORNE—'igh-school drop-out who wrote *The Scarlet Tertle.*
Frank S. Stein, Kokomo, Ind.

SOPHIA LONER—reclusive contemporary of agin' Lollobrigida.
Bob Dean, Raleigh, N.C.

ADVIL SASSOON—Hairstylist who cured headaches of designer Arnold Isaacs.
Barry S. Gillman, East Brunswick, N.J.

JOYCE MILKER—bucolic poet, livestock farmer, author of *Steer.*
Teresa Heines, Niskayuna, N.Y.

SAMMY OSSA—Greek baseball hitter at his peak who delivers a mountain of urns home.
Robert R. Lee, Albuquerque, N.M.

CHARLES SADDAM—macabre Iraqi cartoonist whose character Churl is a Republican Guard grunt.
Sid Tombaugh, Maplewood, N.J.

YOGI BARRE—Yankee danseur, "Ballet is 90 percent Mantle; the other half is physical."
Michael Flitter, Elkins Park, Pa.

MICKEY MENTAL—mind-reading sign-stealing centerfielder of the New York Sneakey.
Sam Glantzow, Tulare, S.D.

GEORGE, SERB INNERNET—official government message service used to confuse Snakeye.
Bill Dwyer, Rochester, N.Y.

I. M. PIE—pastry chef who designed the Empire Taste Building.
Lucy Oblonsky, Newark, Del.

EVA PRONE—South American political figure and layabout, revered for her devotion to tangerines.
Gabrielle Cosgriff, Houston, Tex.

MITZI NORGAY—Sherpa turned actress, "Ether's No Business Like Show Business."
Paula Doherty, Tiverton, R.I.

ED HOCK—judge, small-claims court of appeals: "Give me your tried, your poor . . ."
Tess Rusbarsky, Olathe, Kan.

ARMY QUANT—crusader for fashion uniformity. Onward Christian Diorless.
Inger Pettygrove, Charlottesville, Va.

AUSTIN PROWSE—long-limbed, shagadelic hostess of the sixties dance show *Dishing.*
Karen Bracey, Burke, Va.

MENACHEM BINGE—Israeli often seen barhopping in Gaza Strip joints with Shimon Spree.
Joel Sitrin, Annandale, Va.

ANTONIO CARLOS JIMBO—Brazilian-American composer of "The Girl From Maine, Pa."
June Chan, N.Y.C.

T.R. BILGE & SULLIVAN—caterers to the parties of Penzance.
Brendan J. O'Byrne, Regina, Sask.

SAVION GROVEL—Toady-award-winning understudy to Gregory Shine.
Adam Doyle, Blacksburg, Va.

SPINOUT PILATE—devil-may-race Judean cabbie.
Susan Harriman, San Francisco, Calif.

ARMING BERGMAN—Swedish weapons dealer, *The Seventh Sale.*
Dede Persson, Mundelein, Ill.

TORY AIKMAN—conservative signal-caller, backup to Greatarm Thatcher.
John Grady, Dallas, Tex.

OSAMA BIN ELAND—Islamic terrorist and international gnu-runner.
Ellen Butler, San Francisco, Calif.

TAP SAJAK—author, *Dances With Vowels.*
Martin Cristopher, Springside, Sask.

DAVID LEE THOR—has-been Norwegian rocker; currently opening for Celine Odin.
Heidi B. Lipton, N.Y.C.

HOWARD FARSI—Iranian police commissioner, loyal supporter of Mayor Luigi Ruinday.
Stu Trott, Manhasset Hills, N.Y.

MR. JOE E. KERN—owner of the Broadway shoeshine stand Bootwash.
Sarah Kathleen, Regina, Sask.

OSCAR "SHINER" MAMET II—pugilist-lyricist uncle of David, best known for "Getting to Wonk You."
David Eisner, N.Y.C.

MR. MOOT—word sleuth portrayed by Peter Errol.
Catherine Graf, Stamford, Conn.

JULIE WANDERS—peripatetic actress married to nihilist director Bleak Edwards.
Lynne Hoffman, White Plains, N.Y.

KOONAN OF THE NORTH—harpooner, cousin of Nanoc the Barbarian.
B. Greenblatt, Toledo, Ohio

DEPEAK CARHOP—famous fast-food waiter and inventor of the Sitarmaster.
Jan Holdridge, Amityville, N.Y.

Names only: Abe Godiva. Harpo Winfrey (her company's name). Camilla Parker Elbows/Bowels. Thelma Prince of Denmark. Drab Pitt. Meryl Pester. Bernadette Streep. Clark Bagel. Gertrude Tines (a sore is a sore). Oy-Oy Ma. Recipe Brosnan. Keanu Severe. Laura Nerd. Purseman. Babe Hurt. Ann Slander. Dear Baby. Myrna Oyl. Disney Poitier. Madeleine Bathgirl. Levis Presley. Evil Strauss. Kathleen Tablet. Charlton Honest. William Seeksaphrase/Sharesapeek. The Hampton. Mail Neeson.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 942, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by May 28. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the June 21 issue.

C e

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

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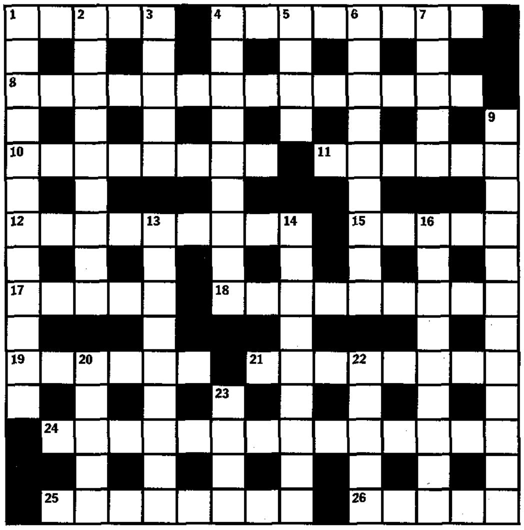
The 'Guardian' Crossword



ACROSS

1 Shoe for wrecking boats? (5)
4 Letter set, maybe Roman, if so with high-bridged nose? (8)
8,11 Plea against secrecy to one flimsy monarch: Spooner said she would gamble on the antique. (1,5,2,6,2,4)
10 Irishman about to declare you can't rely on him? (8)
11 See 8.
12 Coinage giving rise to a single moo. (9)
15 Health is recommended to suit. (5)
17 Parts of plants that stick to a pouch. (5)
18 Artist inversely pays a call on descendants? (4-5)
19 Drawing goes to payment for work. (6)
21 Reduce scope of agreement. (8)
24 Battle over Derwent (or Welland?) (or football fans?). (8,6)
25 Rio, an ancient city—poetically it was Rome. (8)
26 Prison is the fashion, they say. (5)

DOWN

1 Dizzy city featuring trunks. (8-4)
2 Conduct bachelor: he's taken up a sixth of us. (9)
3 A number or a voice, of course. (5)
4 Announcer or writer con moto. (4,5)
5 Sign here after job? (4)
6 Investigator about to drop on British border. (6-3)
7 Instrument marred by Italian boy? (5)
9 Literary dame to amend this—wrongly—rightly! (5,7)
13 Protestant's limits in Muslim state. (9)
14 Queen Mother, first peer first, buying by 5. (4,5)
16 Royal dwarf, losing heart, harried in unreasonable manner. (9)
20 Most of us shine like diamond's. (5)
22,23 Wader to seek expedient. (9)

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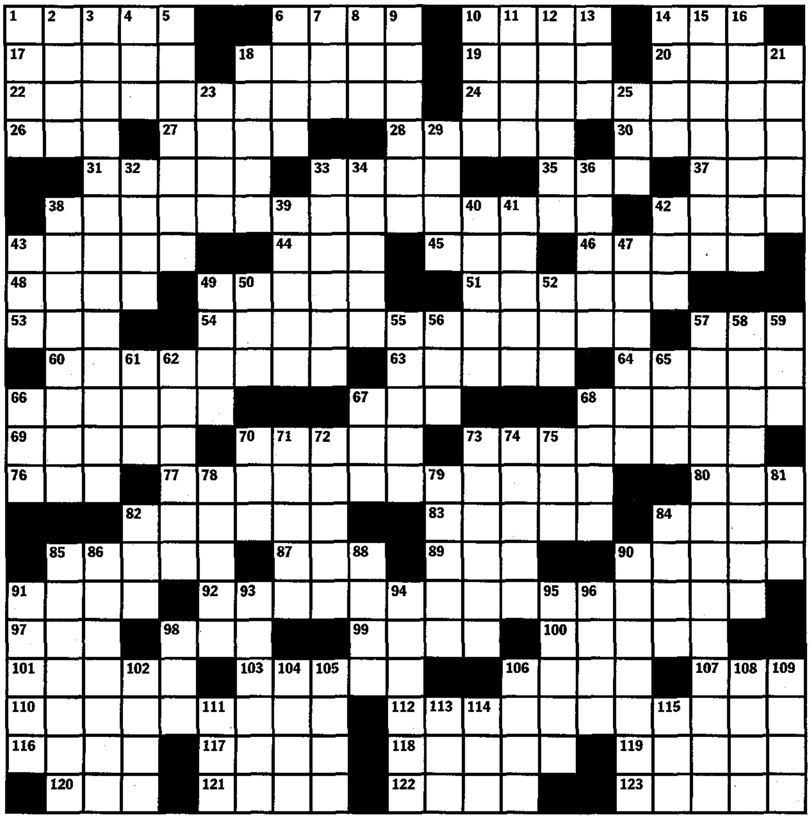
'Similes': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

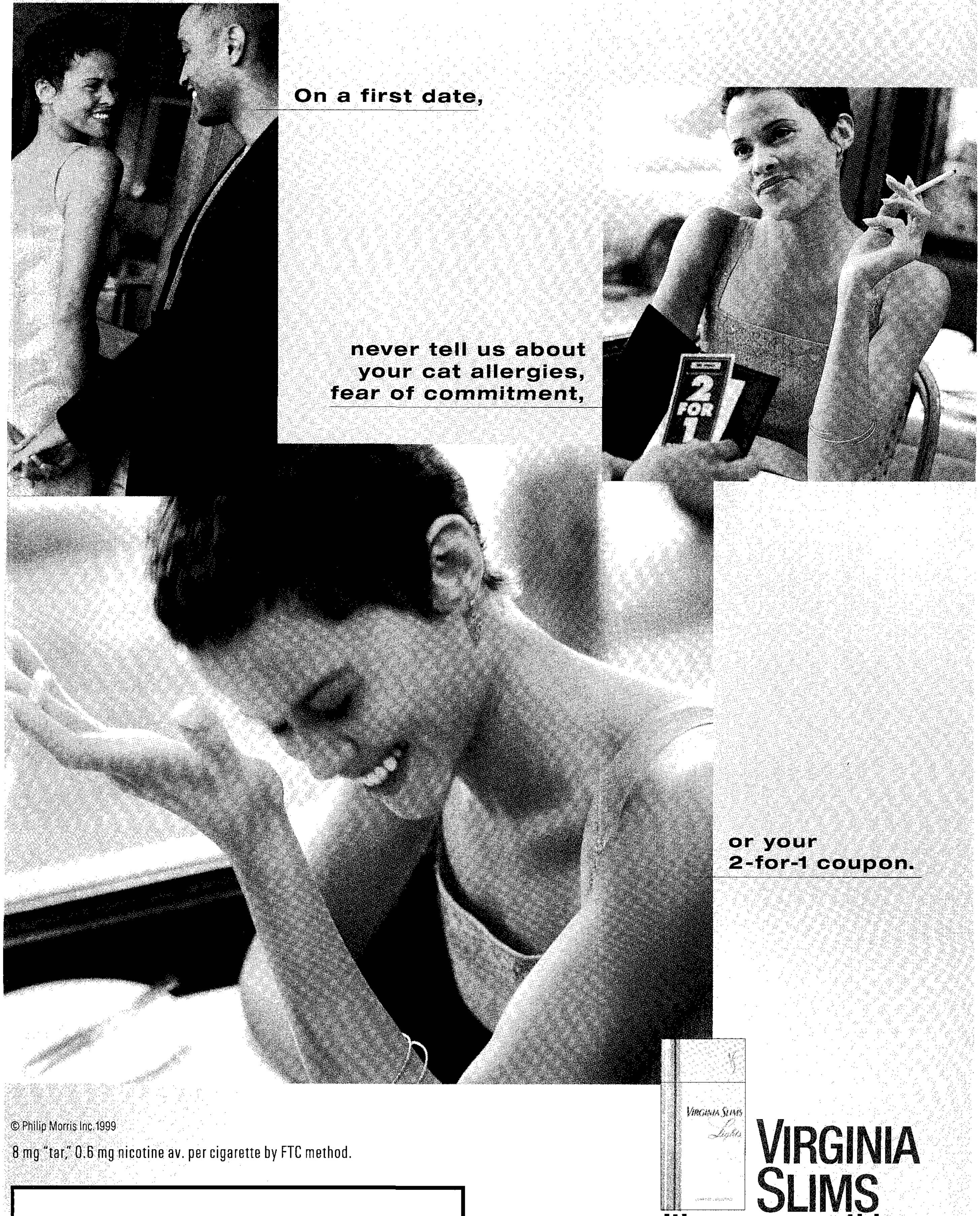
1 Arouse resentment in
6 Ancient mariner
10 Busy as ——
14 Sound from the cornfield
17 Driver's about-face
18 Velvet-voiced Mel
19 Disappearing phone feature
20 Like an unswept fireplace
22 Anatomical simile
24 Facility simile
26 "Message" shirt
27 Rival of Ole Miss
28 "Ninotchka" director Lubitsch
30 Symbols of redness, in similes
31 Cup-shaped flower
33 "A —— 'clock scholar"
35 Ostrich look-alike
37 Charlie, in code
38 Bareness simile
42 School-support gps.
43 Heston portrayal
44 Unseal,to Keats
45 Filial relative
46 Kasparov's game
48 Take —— it comes
49 Greek architecture style
51 More like filigree
53 Aries
54 Mentality simile
57 Bud's comedy partner
60 Bread browners
63 "I'm Beginning —— the Light," 1944 #1 hit
64 Pandas' cousins, familiarly
66 Western Indians
67 Nothing's alternative
68 Lower-wall panels
69 Weeper, proverbially
70 Hi, from Ho
73 Least sour
76 Yearling's age
77 Emotion simile
80 Sniggler's catch
82 Ring around the moon
83 Antiquity remains
84 Borge, by birth
85 Deviates from the vertical
87 Scrape out, as a living
89 Business company abbr.
90 Takes a breather
91 Departed
92 Age simile
97 Cabinet Dept.
98 With 82-Down, a winter vehicle
99 Soviet news agency
100 Excavate further
101 Boy Scout unit
103 Bigger than ponds
106 Blind as ——
107 Feed-bag nibble
110 Temperature simile
112 Density simile
116 Place for cargo
117 Agenda listing
118 Frome of fiction
119 Basil-based sauce
120 Authors' copies: abbr.
121 Talk hoarsely
122 Condemn
123 Fencing swords

DOWN

1 Final golf stroke
2 "Thou the singer; —— song!"
3 Noise simile
4 Coffee dispenser
5 Paves the way for
6 "A Doll's House" heroine
7 A feast —— famine
8 Bordeaux buddy
9 Montana's capital
10 Mideast gulf
11 Prejudice
12 End of Lent
13 British cathedral town
14 Size up the joint
15 Facets
16 —— a ghost
18 Bay city of Florida
21 Ayes
23 Recited
25 Before Simbel or Dhabi
29 Scheider and Orbison
32 Oahu instruments, for short
33 Hoglike beasts
34 VCR button
36 Roman 1602
38 Memorandum
39 Submarine detector
40 Gauchos' cattle-catchers
41 Greatly respecting, with "of"
42 For each
43 Russian space station
47 Jitterbug
49 Practitioners' suffixes
50 Cockney's residence
52 "Evita" role
55 Words with counselor
56 Fifth note of the scale
57 Tenseness simile
58 Tither's fraction
59 Battleship letters
61 Downed dinner
62 Sunday lecture
65 Verse form
66 Arafat's org.
67 Eureka!
68 Hideaways
70 —— Annie of "Oklahoma!"
71 Demarcated, as a highway
72 Japan's second city
73 Knievel specialties
74 "This one or that?"
75 Poetic dusk
78 Torch's crime
79 Hurons' kin
81 Guitarist Paul
82 See 98-Across
84 Takeout store
85 Tall passenger's space need
86 Matriculates
88 Ferrara ruling house, once
90 Bureaucratic annoyance
91 Retiree's gift, often
93 Nabokov novel
94 Potato order
95 Not rural
96 Geographical septet
98 Saratoga attraction
102 Bookie's quote
104 Top fighter pilots
105 Dole's running mate, 1996
106 Eden exile
108 Molière play division
109 Boxing-win abbrs.
111 Round Table title
113 From —— Z
114 Between pi and sigma
115 GOP voter



Solutions to last week's puzzles appear on page 127.



On a first date,

never tell us about
your cat allergies,
fear of commitment,

or your
2-for-1 coupon.

VIRGINIA
SLIMS
It's a woman thing.

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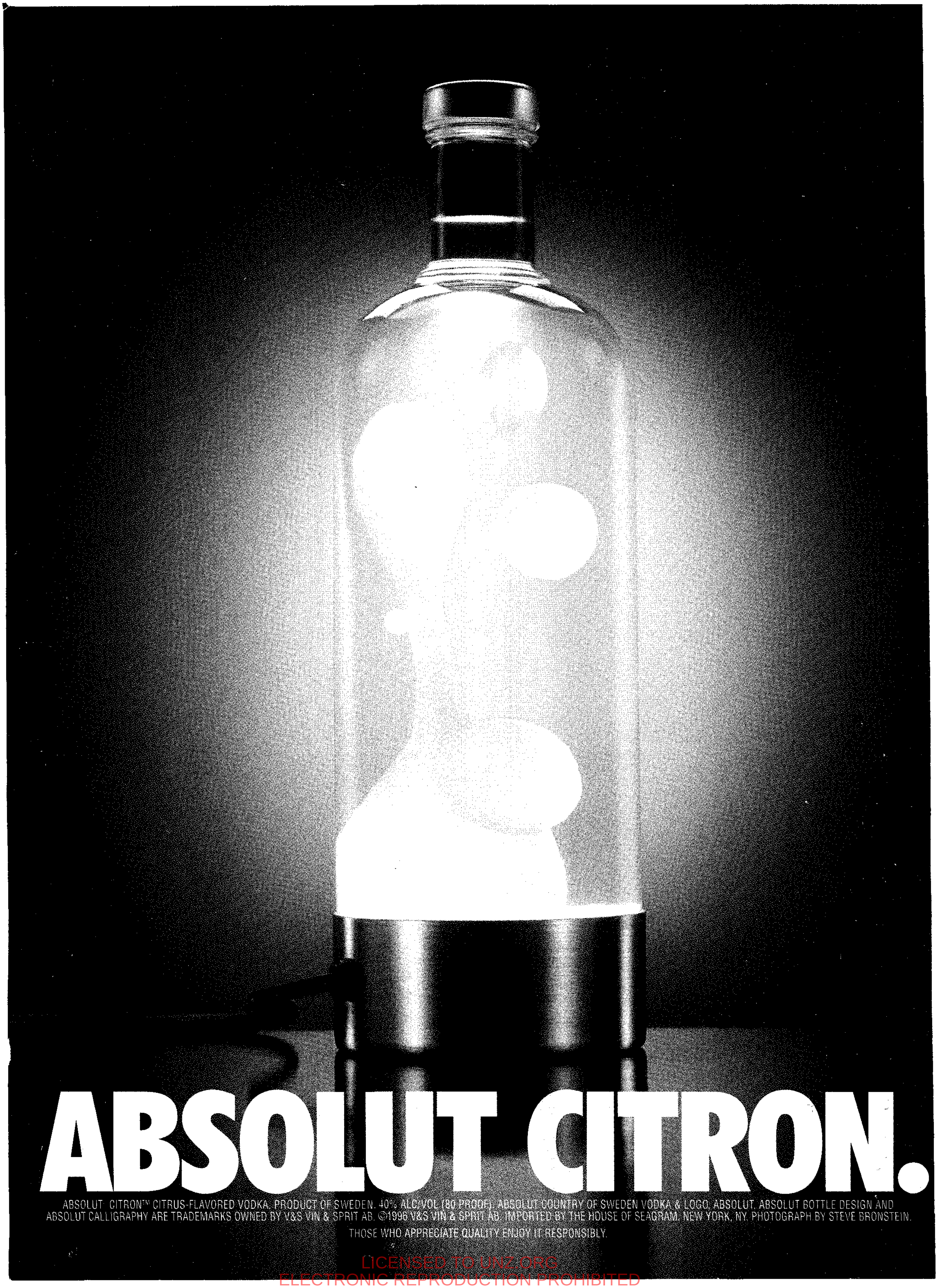
8 mg "tar," 0.6 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.



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